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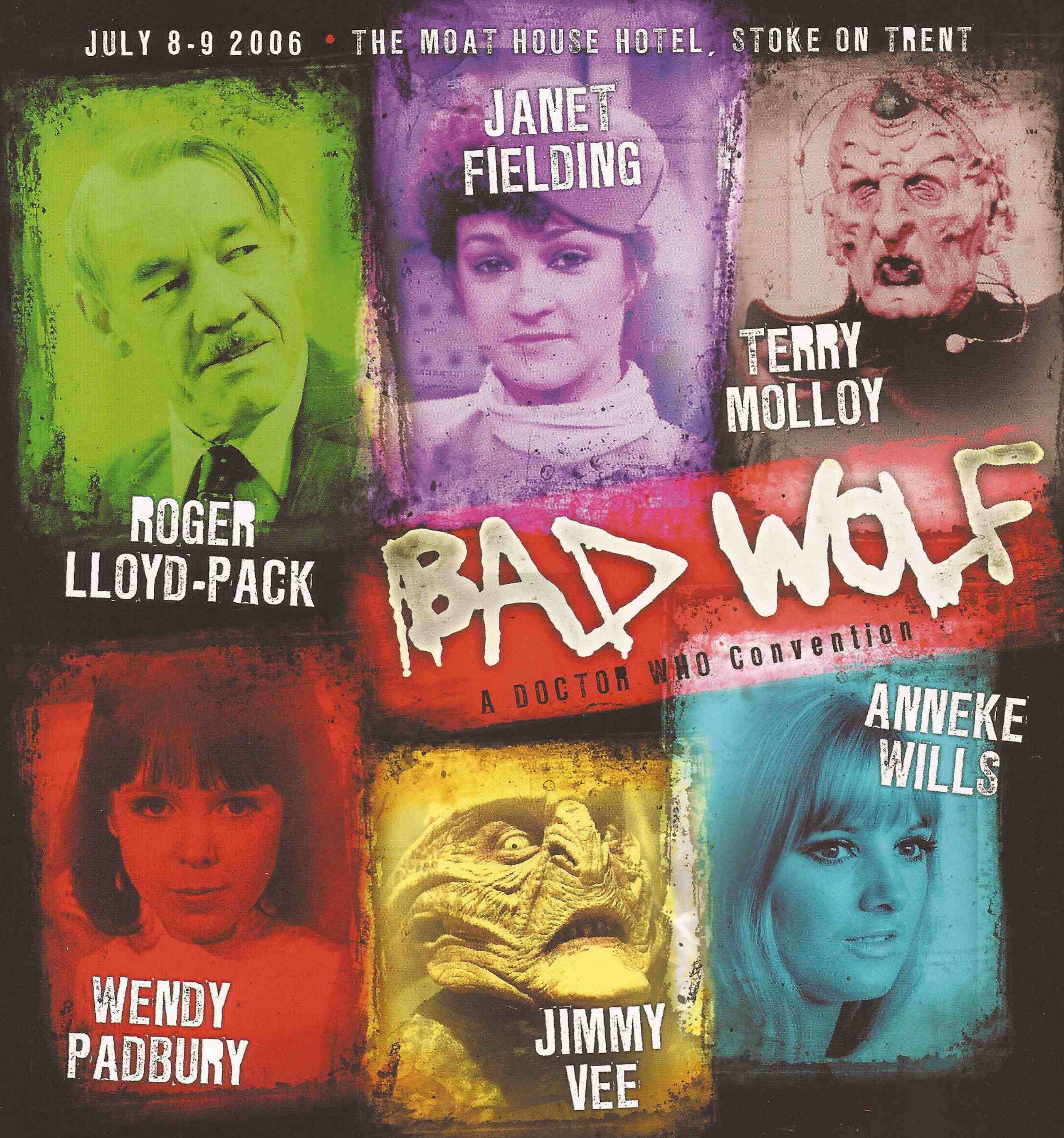

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PULL TO OPEN

DOCTOR·WHO MAGAZINE

BAFTAS! THREE BAFTAS! THREE BIG GOLD SHINY lovey BAFTA trophies for *Doctor Who*! Bloody hell.

So that's children, adults, the British press, and now big old clever strokey-beard intellectual BAFTA-types, all enchanted with *Doctor Who*. Oh, and the Queen. Well, unless she saw the end of *Tooth and Claw*, I expect. Whatever next?

See I'm running out of superlatives for these editorials, though the stunned, delighted sense of shock that accompanies each and every one of *Doctor Who*'s recent victories never fades. I just keep reminding myself that, a few short years ago, you couldn't find someone willing to admit they liked *Doctor Who* for love nor money – unless you knew where to look. And now my mum watches it. My *mum*?! "That David Tennant gets better and better I think," she said to me after watching *The Girl in the Fireplace*. Sitting down to watch *Doctor Who*? My *mum*?! Jeez... So thanks Russell and co. Again. You've achieved the impossible. Er, again.

But anyway, back to business. Another packed issue this month, so I'm afraid *The Time Team* have taken another short sabattical. Back next issue though, I promise. Also it's that free poster time of year again, only this time there's two to choose from. Unless you want to buy two copies – if so, feel free! Your bedroom walls will thank you in the end, I'm sure.

Given that I've got the space for once, I'll take this opportunity to tell you about some of the other stuff we've got coming up soon. Our next Graphic Novel, *The Glorious Dead* is out in June, with *Oblivion* following it in late September. You can find out more about *The Doctor Who Storybook 2007* on page 5, while you'll be glad to know that our tireless and brilliant researcher Andrew Pixley is already knee-deep in paperwork as he compiles *The Doctor Who Companion: Series Two*, our next **DWM** Special Edition. Expect it in early August, packed full of behind-the-scenes excitement!

But enough blither – on with the show...

Clay

OSCAR CLAYTON HICKMAN
BAFTA TOM SPILSBURY
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PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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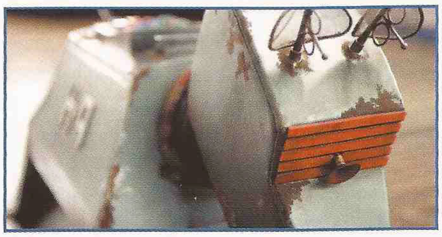
When you have finished with this magazine please recycle it.

++ YOU-WILL-BE-DELETED ++

12 They're back – and how! The terrible Cybermen, the Doctor's official second-most-hated enemies crash back onto the nation's screens, and **DWM** was there to see it happen. Trembling behind a table, of course...



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Behind the scenes with K9 and company – plus some happy-slapping kids *vs* Dr Who...

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Just as the Doctor thinks he's got things sussed, Rose makes a startling discovery...

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The co-creator of *Life on Mars*, and writer of *Fear Her*, tells us about, er, *Blake's 7*...?!

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Tick-tock, tick-tock, neeiiggghhh! Behind the scenes of Episode 4. And lots of horsey fun!

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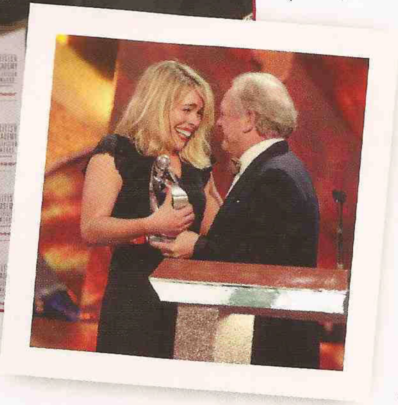
After 43 years, **Doctor Who** is finally honoured with the British television industry's top award...

BAFTAS TRIPLE TRIUMPH!



DOCTOR WHO PICKED UP AN INCREDIBLE hattrick of awards at the BAFTA Awards ceremony on Sunday 7 May, with the series winning the **Best Drama** category (beating *Spooks*, *Shameless* and *Bodies*), as well as the **Pioneer Audience Award**, which was voted for by the British public. To round off the haul, Russell T Davies was presented with the **Dennis Potter Award for Outstanding Writing in Television**.

Main photo: Billie Piper, Russell T Davies and David Tennant with the Best Drama BAFTA (© Richard Young, Rex Features). **Above left:** Russell T Davies receives the Dennis Potter Award from David Tennant (© Ken McKay, Rex Features). **Above right:** Billie is presented with the Pioneer Audience Award by actor David Jason (© Ken McKay, Rex Features). **Right:** Billie with the Pioneer Audience Award (© David Fisher, Rex Features). **Far Right:** Russell T Davies with the Siân Phillips Award at the BAFTA Cymru Awards (Picture supplied by Huw John).

“The word is gobsmacked,” Russell T Davies tells **DWM**. “Well, to be honest, I was informed about my award in February, and we did hope that *Doctor Who* viewers might vote for the Pioneer Award. But not one of us expected to win Best Drama Series! The speeches on TV were edited down – we all want to stress how much we owe BBC Wales, and the creators of *Doctor Who*, way back in 1963.”

There was a further *Doctor Who* winner, with *The Long Game*'s Anna Maxwell Martin winning the Best Actress BAFTA for her role in BBC One's *Bleak House*.

At the time of going to press, the winners of the BAFTA Craft Awards had yet to be announced, but *Doctor Who* had been nominated in a further four categories – those for Break-Through Talent (production designer Edward Thomas); Director (Joe Ahearne); New Media Developer (Jo Pearce and Andrew Whitehouse, *Attack of the Graske*); and Writer (Russell T Davies). *Doctor Who* composer Murray Gold also had a nomination in the Original Television Music category, for his work on BBC Three drama *Casanova*. More news on the winners of these categories next issue.

AS WELL AS THE MAIN BAFTA AWARDS, THE series was also a big winner at the BAFTA Cymru Awards in April, winning five of the 14 awards it had been nominated for. The winning categories were:

Best Drama Series
Best Director (James Hawes, *The Christmas Invasion*)
Best Make-Up (Davy Jones and Neill Gorton)
Best Costume (Lucinda Wright)
Best Director of Photography (Ernie Vincze for *The Christmas Invasion*).

Doctor Who also received nominations for Feature Programme (for *Confidential*); New Media (for *Attack of the Graske*); Sound (Ian Richardson); Design (Edward Thomas, *The Christmas Invasion*); Graphics/Titles (The Mill, *The Christmas Invasion*); Screenwriter (Russell T Davies); Original Soundtrack (Murray Gold, *The Christmas Invasion*); Actor (Christopher Eccleston); and Actress (Billie Piper).

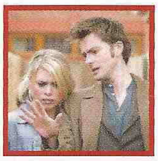
On top of all this, Russell T Davies was presented with the Siân Phillips Award, which is awarded to the Welsh man or woman who is judged to have made the most outstanding contribution to film or network television. “Well, that was a delight!” Russell tells us, “I mean, Siân Phillips! I so associate her with *I, Claudius* that I was scared she'd poison me with a fig backstage. But it really was an honour, she's such a talent, and a true icon. And I truly appreciate this, coming from BAFTA Cymru – there's so much good work being done down here, in both Film and Television, and in both English and Welsh, that it really means a lot to be recognised. And since it's much closer to home, it's made my Dad very happy!”

Although Billie sadly didn't win the Best Actress category, the eventual winner does have *Doctor Who* connections: *Rise of the Cybermen*/*The Age of Steel* star Helen Griffin.

“Although we were rooting for Billie, Helen became a good friend of the production when she filmed with us,” says Phil Collinson. “So when her name was read out, she had the whole *Doctor Who* table clapping her loudly! We were thrilled for her, and so pleased that she's been recognised.”

▶ p12

All the behind-the-scenes info on the *Rise of the Cybermen*...



▶ p44

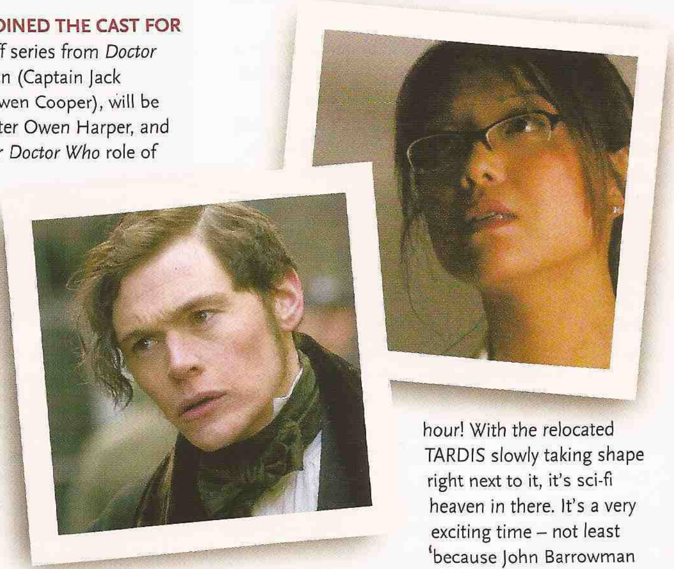
Writer Matthew Graham on his new episode *Fear Her*...

▶ p66

Russell T Davies tells us the tale of how Sound Men came to his rescue...

More cast confirmed for *Torchwood* as filming on the spin-off begins...

PASSING THE TORCH...



TWO NEW NAMES HAVE JOINED THE CAST FOR *Torchwood*, the BBC's spin-off series from *Doctor Who*. Joining John Barrowman (Captain Jack Harkness) and Eve Myles (Gwen Cooper), will be **Burn Gorman** as new character Owen Harper, and **Naoko Mori** who reprises her *Doctor Who* role of Toshiko Sato.

Torchwood's executive producer, Russell T Davies says: "Burn was just dazzling in last year's *Bleak House* [in which he played Guppy], and attracted our attention immediately. We beat a path to his door! He's one of the UK's brightest new talents, and I can't believe how lucky we are to get him for *Torchwood*. We were lucky enough to work with Naoko in 2004, on the very first day's filming of the new *Doctor Who*, which introduced the character of Toshiko Sato in the episode *Aliens of London*. She was absolutely brilliant, and I knew then that I wanted to bring her back."

With the main cast in place, "Filming on *Torchwood* has finally begun!" Russell tells **DWM**. "After a readthrough of the first two episodes on Wednesday 26 April, the actual filming started on Monday 1 May – forcing them all to miss a Bank Holiday! The first few weeks are mostly on location, as we continue to settle into our new Camelot studio. But I've been inside there already, to see the building of the Hub, and it's truly amazing. Ed Thomas' finest hour! With the relocated TARDIS slowly taking shape right next to it, it's sci-fi heaven in there. It's a very exciting time – not least because John Barrowman is finally back in Cardiff! But the readthrough and rehearsals were great, and it's great to see the Torchwood team coming together. And Captain Jack, Gwen, Owen and Toshiko aren't the only full time members – we've still got a couple of regular names to announce, so keep your eyes peeled!

"And incidentally, the Camelot studio [see **DWM** 368's *Production Notes*] isn't being called Camelot, that was just a nickname. BBC Wales is thinking of a proper title, which should be known very soon."

Finally, it has been confirmed that Block Two of *Torchwood* will be directed by Colin Teague, and will consist of two episodes – Toby Whithouse's script and Helen Raynor's episode; *The Ghost Machine*.

A very special guest star confirmed for Episode 10, *Love & Monsters*...

BELLA AND THE BOYS

SHOOTING MAY HAVE WRAPPED ON THIS series of *Doctor Who* a couple of months ago, but there is one final cast member to announce, as producer Phil Collinson tells **DWM**: "It's an honour to announce an unusual and exciting guest star for *Love & Monsters* – none other than the brilliant Bella Emberg! It's a cameo appearance, but with a cracking punch to it. Our casting director Andy Pryor snuck her onto the casting tape with no advance warning, as a complete surprise. And we all fell about! And then realised what a brilliant reading Bella had given. She should be on our screens more often! If I was in charge of *EastEnders*, I'd cast her as someone's Gran in seconds flat. It was an honour to work with someone with so much skill and experience, and I hope everyone enjoys her appearance."

This will actually be Bella's second *Doctor Who* appearance, although this time she'll get a few more lines! Back in 1973, Bella appeared as a non-speaking hag in *The Time Warrior*, but she is perhaps best-known as Russ Abbot's comedy partner during the 1980s. The full preview for *Love & Monsters*, can be found on page 55.

Meanwhile the new series got off to a flying start in April, with the first episode, *New Earth*, attracting over 8.6 million viewers on Easter Saturday (peaking at almost 9 million), while the second episode, *Tooth and Claw*, climbed to over 9.2 million, with over 10 million viewers tuned in at one stage. For further analysis, see *Public Image* on page 7.

OTHER NEWS

BILLIE THE BOOK WRITER

Billie Piper has announced that she will be writing her autobiography for publication by Hodder & Stoughton later this year. Billie, who was recently voted at Number 11 in *FHM*'s annual 'Sexiest Women in the World' survey, said "It may sound ridiculous being just 23 but I've a few good stories I'd like to share. I'm hoping the book will be honest, funny, insightful and, above all, life-affirming. This is a chance for me to talk openly about other areas of my life – things that I'm hoping lots of people can relate to and maybe even be inspired by."

▶ ADVENTURES 4 & 5

Doctor Who Adventures' Assistant Editor Moray Laing has given **DWM** some information about issues 4 and 5 of the magazine for younger *Doctor Who* fans. Issue 4, on sale now, is a Cybermen special, with an interview with Cyberman actor Paul Kasey, and a look at the Cybermen past, present and parallel. There's also a Cybermask, cut-out-and-keep information on the Clockwork Droids, a preview of *The Idiot's Lantern* and a new comic strip written by Alan Barnes. The issue also comes with a free mini-radio.

Issue 5, published on 31 May, takes a look at Mickey Smith, and previews *The Impossible Planet* and *The Satan Pit*. There's a 'Doctor's Data' fact file on *Tooth and Claw*'s werewolf, a K9 mask, and a feature on *The Girl in the Fireplace*. There's also a free TARDIS log book, for readers to log their adventures in time and space.

▶ BATTLES IN TIME

A new *Doctor Who* partwork, *Battles in Time*, is on the way for later in the year, although the magazine has already been launched in some regions. *Battles in Time*'s Jason Loborik explains: "We realise many readers have been frustrated at not being able to buy *Battles In Time* in their region. We're sorry about this, but partworks always have a regional test run first. Every partwork launched in the UK is backed by a huge TV advertising campaign, and so partwork publishers have to test the product first. We do plan to launch *Battles in Time* in the UK and Eire in the coming months, although at the time **DWM** goes to press, we can't say exactly when. In the meantime, we'd just like thank all fans for their patience and for the interest shown so far!" More details on the publication can be found at *www.battlesintime.com*

TELL US A STORY!

Panini Books' *Doctor Who Storybook 2007* is on course for this August, with the following stories: *Cuckoo Spit* by Mark Gatiss, *The Cat Came Back* by Gareth Roberts, *Once Upon a Time* by Tom MacRae, *Gravestone House* by Justin Richards, *Untitled* by Robert Shearman, *No One Died* by Nicholas Briggs, *Corner of the Eye* by Steven Moffat, and the comic strip *Opera of Doom* by Jonathan Morris. Artwork is provided by Alister Pearson, Martin Geraghty, Adrian Salmon, Andy Walker, Brian Williamson, Ben Willsher, Daryl Joyce and Mike Collins. The 80-page hardback will retail at £7.99.

NEW K9 CARTOON SERIES?

K9 co-creator Bob Baker has revived his plans for an animated K9 series called *K9 Adventures*. The project has been in development hell for some years, having last been mentioned way back in 1998 [see **DWM** 269]. The proposed 26-part series will be made by Jetix Europe, but is unconnected with the BBC.

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

MAY

■ SATURDAY 27

TV **Doctor Who: The Idiot's Lantern** by Mark Gatiss [Tenth Doctor and Rose] *BBC One* [See page 23]

■ WEDNESDAY 31

Magazine **Doctor Who Adventures 5** *BBC Magazines* £1.99

■ ALSO THIS MONTH

Graphic Novel **Doctor Who: The Glorious Dead** by Scott Gray, Martin Geraghty *et al* [Eighth Doctor and Izzy] *Panini* £15.99

CD **Gallifrey 3.1: Fractures** by Stephen Cole *Big Finish* £10.99

JUNE

■ SATURDAY 3

TV **Doctor Who: The Impossible Planet** by Matt Jones [Tenth Doctor and Rose] *BBC One* [See page 34]

■ MONDAY 5

DVD **Doctor Who: Tooth and Claw/School Reunion/The Girl in the Fireplace** by Russell T Davies, Toby Whithouse and Steven Moffat [Tenth Doctor, Rose, Mickey, Sarah and K9] *BBC DVD/2|entertain* £15.99

■ SATURDAY 10

TV **Doctor Who: The Satan Pit** by Matt Jones [Tenth Doctor and Rose] *BBC One* [See page 34]

■ WEDNESDAY 14

Magazine **Doctor Who Adventures 6** *BBC Magazines* £1.99

■ SATURDAY 17

TV **Doctor Who: Love & Monsters** by Russell T Davies [Tenth Doctor, Rose and Jackie] *BBC One* [See page 55]

■ MONDAY 19

DVD **Doctor Who: Inferno** by Don Houghton [Third Doctor, Liz and the Brigadier] *BBC DVD/2|entertain* £19.99 [See page 59]

■ THURSDAY 22

DWM **Issue 371** *Panini Comics* £3.99

■ ALSO THIS MONTH

CD **Doctor Who: Something Inside** by Trevor Baxendale *Big Finish* £14.99

CD **Gallifrey 3.2: Warfare** by Stewart Sheargold *Big Finish* £10.99

AND DON'T FORGET...

TV **Totally Doctor Who** Every Thursday at 5pm *BBC One*, repeated Saturdays at 6.30pm *CBBC Channel*

TV **Doctor Who Confidential** Every Saturday at 7.45pm *BBC Three*, repeated Sundays at 7.50pm *BBC Three*

TV **Doctor Who** Each new episode is repeated every Sunday around 7pm *BBC Three*, and Fridays at 9pm *BBC Three*

DOCTOR·WHO CONFIDENTIAL

Doctor Who Confidential's Gillane Seaborne tells **DWM** about the latest episodes...

8 THE LOOK OF WHO

A look at how each episode varies in visual style and how each set is created by the design team.

9 RELIGION AND MYTH

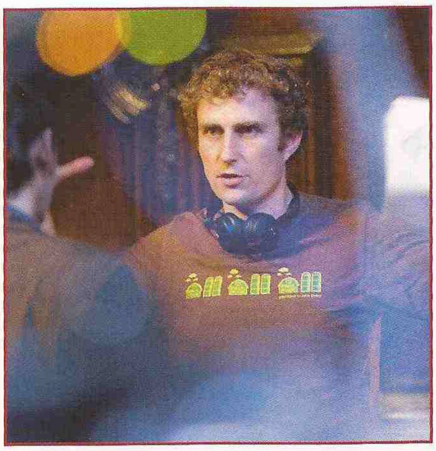
How the Doctor's travels have brought him into contact with mythical and religious figures...

10 NEW WORLD OF WHO

Confidential looks at how *Doctor Who*'s popularity has led to the casting of the biggest names in TV.

As post-production continues, plans are made for the Christmas Special...

CHRISTMAS IS COMING!



WE'RE HALF-WAY THROUGH TRANSMISSION OF the new series, but work is still continuing on the later episodes, as Phil Collinson explains: "Although the cameras have stopped turning, production seems as busy as ever! At the moment – in the second week of May – we've finalised the edits on everything except Episode 9, and that should be completed in a few days. So then the whole series will exist! But not in completed form – the Mill are slaving away, completing FX shots, and Murray Gold's scoring like demon. It's hoped that he'll have a second session with the National Orchestra of Wales, to cover his major themes for the second half of the series, so we're all very excited by that. But right now, everything is bang on schedule, and the whole team is delighted by the end results."

Phil also confirmed that the 2006 *Doctor Who* Christmas Special, will be directed by **Euros Lyn** [right]. Euros has quickly become one of *Doctor Who*'s most prolific directors, with six episodes already under his belt; last year's *The End of the World* and *The Unquiet Dead*, and this year's *Tooth and Claw*, *The Girl in the Fireplace*, *The Idiot's Lantern* and *Fear Her*.

"We couldn't be happier, because Euros is just one of the best directors in the land," says Phil. "And one of the nicest men, too. A proper genius! It amazes me that he actually lives on our doorstep, cos, believe me, we'd travel far and wide in order to get him on board. We've loved his work on Series One and Two – every single second of it – and he more than deserves that great big Christmas platform to show off his talents."

Also on the way before Christmas is the DVD Box Set for the whole of David Tennant's first series as the Doctor. Russell T Davies tells us, "We've been asked by a lot of people whether the podcasts, now available on the BBC website and on BBC Three, mean that the Series Two DVD Box Set won't contain any new commentaries. But I'm glad to say that plans are afoot for a whole new set of commentaries, with different members of the cast and crew, just for the end-of-year DVD release. We want to make the Box Set worthwhile! Of course, I have to stress that plans can change, but right now, we're planning on a whole new set of 14 audio tracks, exclusive to DVD.

"It's also interesting to note that so far, all of our podcasts have been filmed! Gillane's team from *Doctor Who Confidential* has taped every single session. Now, we're not 100% sure yet how and where to use these, but it's hoped they'll see the light of day in some shape or form. So you'll be able to see that when Phil, Julie and I talk about our Christmas hats on *The Christmas Invasion* podcast, you'll be able to see that we really *were* wearing them! Fools that we are!"

NEW DVDs TO BE WON!

WE'VE GOT TWO EXCITING DVD COMPETITIONS for you this issue, courtesy of those lovely folks at 2|entertain!

The Christmas Invasion has been paired up with *New Earth* for the first DVD release of David Tennant's era – featuring killer Christmas trees and naughty cat nurses. What more could you possibly want?

It's on sale now in high street stores priced £15.99, but we have FIVE copies of the disc to give away to **DWM** readers. To be in with a chance of winning, simply tell us the answer to the following question, and send it in on a postcard or back of a stuck-down envelope marked **Sorry, that's The Lion King** to the **DWM** address on page 10.

What Christmassy thing does the Doctor use to defeat the evil Sycorax and save planet Earth in *The Christmas Invasion*?

a) A satsuma
b) A plum pudding and a mince pie
c) A copy of the Christmas *Radio Times*

Also on sale now from 2|entertain is the final series of the BBC's space opera, *Blake's 7*. First broadcast in 1981, this epic series sees the continuing struggle of Avon (Paul Darrow) and the crew of the Scorpio against the tyrannical Federation, led by Servalan (Jacqueline Pearce). We've got FIVE copies of the Box Set to give away, so if you want to get your name into the hat, just tell us the answer to this question, mark it **Lift, you scruffy bag of bolts, lift!** and post it to the usual **DWM** address:

What pseudonym does Servalan use during this series of *Blake's 7*?

a) Germaine Greer
b) Alice Beer
c) Commissioner Sleer

The closing date for both competitions is 22 June, so get your skates on. Good luck!

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW **DOCTOR WHO** HAS BEEN FARING IN THE TELEVISION RATINGS WAR, AND IN THE DVD CHARTS...

THINK YOU'VE SEEN IT ALL? THINK AGAIN...

Doctor Who was undeniably the TV success story of last year, averaging 8 million viewers across the 13 Christopher Eccleston episodes. With overall TV audiences notably down on 2005's levels, the big question was, could lightning strike twice?

The answer is a triumphant 'yes', with series-opener *New Earth* averaging an impressive 8.62 million viewers across its 45 minutes, making it the most-watched programme of Easter Saturday on any channel, and Number 9 for the whole week, beaten only by the five editions of ITV1 soap opera *Coronation Street*, and three of the four instalments of BBC One's equivalent *EastEnders*. (Thursday 13 April's visit to Albert Square clocked in behind *Doctor Who* with 8.49 million in tenth place.)

As for the direct competition, despite having been premièred as recently as December 2005 (when it was seen by 8.3 million) 2002 movie *Harry Potter and the Chamber of Secrets* was called on by ITV1, averaging 5.1 million between 18.10 and 21.00. It's interesting to note however, that young master Potter's audience dropped noticeably for the 45 minutes that the Doctor and Rose spent in the Galaxy M87, as floating viewers switched over for their Time Lord fix, before rejoining Harry and the gang at 8pm (probably without having missed too much of the plot in the meantime).

Nevertheless, Harry has proved a rare challenger to still come away with a respectable rating. One week later ITV1 scheduled a repeat of detective series *Midsomer Murders* opposite *Tooth and Claw*, effectively surrendering before a ball had been kicked. This may have been partly due to the FA Cup semi-final between Chelsea and Liverpool on BBC One, which kicked off at 17.15, tempting a large audience indoors on an unusually warm April afternoon. The match averaged 5.6 million viewers across the two hours, but expanded its audience as the game progressed, meaning that over 9 million viewers were already tuned to BBC One by the time the Reds had seen off the Blues, and the Doctor arrived at 19.15. While not the only factor in play in *Tooth and Claw*'s massive average rating of 9.24 million, the audience inheritance from the football certainly did *Doctor Who* no harm at all, and provided a much better warm-up act than Graham Norton's *Strictly Dance Fever*, which the previous week had attracted only 3.8 million in the same slot. *Doctor Who* proved it was able to hang onto the extra viewers, however, building its audience across the 45 minutes, with over 10 million watching by the time Queen Victoria banished the Doctor and Rose. *Midsomer Murders*, meanwhile, sunk with fewer than 3.5 million viewers.

Before *Tooth and Claw*, *Doctor Who* had only broken the nine million barrier twice since its 2005 return, both times by 'event' episodes – *Rose* (10.8 million) and *The Christmas Invasion* (9.8 million) – so this is an extraordinarily good figure, even for the series' own current high standards. It's also exceptionally unusual for the second episode of any series to better the performance of its first; it's a television truism that a first episode will always attract a proportion of curious 'one-time-only' viewers, who will not return for week two. Better yet though, this result meant that *Doctor Who* was again inside the Top Ten programmes for the week, this time behind those five *Corries* and all four *EastEnders*. It's fascinating to map this result onto last year's. Of Christopher Eccleston's 13 episodes, only the first, *Rose*, could manage an elusive Top Ten placing, but David Tennant's first three episodes have *all* managed the feat – the first time such a hattrick has ever occurred in *Doctor Who*'s 43-year history. Indeed, of the 712 first-run episodes up to and including *Tooth and Claw*, a mere 14 have made the week's Top Ten, eight of them from *Doctor Who*'s second series way back in 1964/65.

This elite list now comprises *The Daleks (ie The Dalek Invasion of Earth* part two) (10th); *Day of Reckoning* (10th); *Desperate Measures* (8th); *The Slave Traders* (7th); *The Web Planet* (7th); *Crater of Needles* (9th); *Journey into Terror* (8th); *The Planet of Decision* (7th); *Planet of the Daleks* Episode One (7th); *The Ark in Space* Part Two (5th); *Rose* (7th); *The Christmas Invasion* (9th); *New Earth* (9th); *Tooth and Claw* (10th).

Of course, with the change in viewing habits – not to mention the methods of collecting data – it's difficult to accurately compare ratings for TV programmes so many decades apart. It is also unclear whether the TV charts of the 1960s and 70s allowed more than one edition of the same programme to take separate positions on the chart, as they do today. But there's no doubt that for any non-soap to break into the modern Top Ten – when there are so many episodes of *EastEnders*, *Coronation Street* and *Emmerdale* lining up to fill the positions – is a quite staggering achievement.

At the time of going to press, final 'consolidated' figures for *School Reunion* and *The Girl in the Fireplace* had yet to be released, although the initial 'overnight' ratings (which give a rough idea of how many people watched, before recordings are considered) looked very healthy indeed, with 7.6 million and 7.4 million respectively. We'll take closer look at those episodes next issue.

Finally, a quick look at how *Doctor Who* has been doing on DVD in the wake of its successful television return. Until now it has been rare for *Doctor Who* DVDs to trouble the Top Fifty DVD chart, but recent releases have begun to make an impact. *Revelation of the Daleks* hit Number 41 last July, and although healthy sales of *The Web Planet* and *City of Death* couldn't dent the chart in the run-up to Christmas, *The Beginning* set made it to Number 32 in February, and *Genesis of the Daleks* hit the dizzy heights of Number 24, with over 17,000 copies sold in the first week. The new episodes continue to sell even more impressively, with *The Christmas Invasion/New Earth* double-bill entering the chart at Number 8 in May. DWM

DOCTOR · WHO 2006 TELEVISION RATINGS UPDATE

EPISODE	TRANSMITTED	RATING (Chart Position)	AUD SHARE	BBC THREE REPEATS	HIGHEST-RATED OPPOSITION (Channel)	RATING (Chart Pos)	AUD SHARE
CHRISTMAS SPECIAL (First broadcast on BBC One)							
X **The Christmas Invasion**	25 Dec 2005, 19:00	**9.84m** (9th)	44%	**0.50m/0.26m/0.50m**	**Who Wants to Be a Millionaire? Celebrity** (ITV1)	**6.55m** (28th)	26%
SERIES EPISODES (All first broadcast on BBC One)							
1 **New Earth**	15 Apr 2006, 19:15	**8.62m** (9th)	40%	**0.40m/0.48m**	**FILM Harry Potter and the Chamber of Secrets** (ITV1)	**5.10m** (32nd)	26%
2 **Tooth and Claw**	22 Apr 2006, 19:15	**9.24m** (10th)	43%	**0.56m/0.40m***	**Midsomer Murders (repeat)** (ITV1)	**3.48m** (—)	18%
3 **School Reunion**	29 Apr 2006, 19:20	**7.59m*** (tba)	40%*	**0.60m*/0.43m***	**FILM Hulk** (ITV1)	**2.4m*** (tba)	15%*
4 **The Girl in the Fireplace**	5 May 2006, 19:00	**7.35m*** (tba)	37%*	**0.69m*/tba**	**FILM Peter Pan** (ITV1)	**3.3m*** (tba)	18%*
DOCTOR WHO CONFIDENTIAL (All first broadcast on BBC Three)							
X **One Year On**	9 Apr 2006, 19:00	**0.28m**	–	**N/A**			
1 **New New Doctor**	15 Apr 2006, 20:00	**0.76m**	–	**0.34m**			
2 **Fear Factor**	22 Apr 2006, 20:00	**0.66m**	–	**no data**			
3 **Friends Reunited**	29 Apr 2006, 20:05	**0.57m***	–	**no data**			
4 **From Script to Screen**	5 May 2006, 19:45	**0.72m***	–	**0.30m*/no data/tba**			

* Preliminary 'overnight' figure only.

Repeats of *The Christmas Invasion* were 1 Jan at 19:00, 10 Feb at 21:00, and 9 Apr at 20:00. Repeats of all other *Doctor Who* episodes were the following Sundays at around 19:00 and Fridays at 21:00.

Doctor Who Confidential repeats: Episode 1 repeated Sunday 16 April at 19.45. Episode 2 repeated Sunday 23 April at 3.25. Episode 3 repeated Monday 1 May at 3.05. Episode 4 repeated on Monday 8 May at 3.25, with 15-minute 'Cut-down' repeats on Sunday 7 May at 19:00, and Friday 12 May at 19.45. No audience data available for programmes broadcast between 2 and 6am.

All data: BARB.

Answer to *A Sticky Problem!*: Dr Who stuck the label on Sarah Jane's nose.

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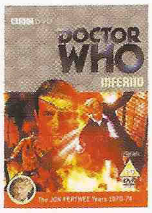

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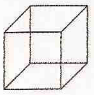

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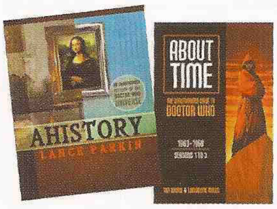

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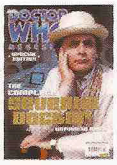

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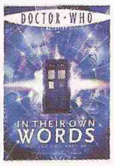

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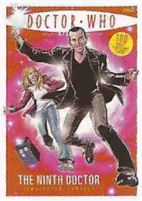

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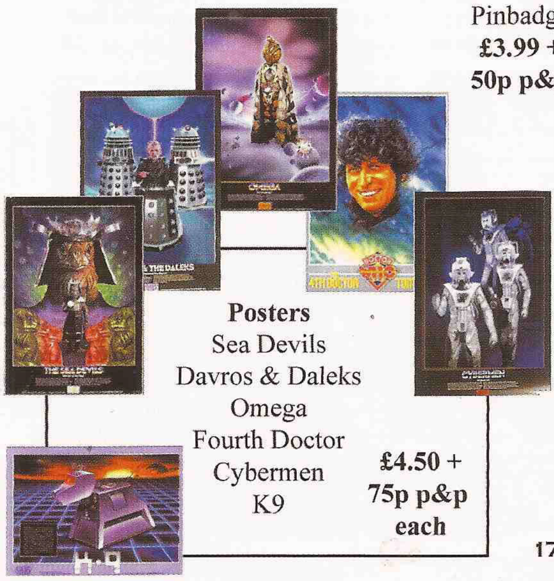

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Jehosophat! It's the...

MATRIX DATA BANK

– Good grief!

– What's happening, Doctor? Where are we? What's happened to UNIT HQ? Are we dead? We're dead, aren't we!? And this must be heaven? Aagh!

– Calm down, Jo, I'm sure there's a perfectly rational scientific explanation...

– A mission for the Time Lords?

– I don't think so, Jo. Not this time... Of course!

– What is it Doctor?

– This is the Matrix Data Bank, Jo! We've been taken out of our own time to answer these piles of questions.

– But why?

– This is the work of the Panini Corporation, an unscrupulous interplanetary combine of the twenty-first century. The people that work here are little more than slaves, forced to simply obey the bidding of their heartless masters, with no freedom to speak of and no lives of their own. Mere drones.

– But that's terrible, Doctor!

– Yes, Jo. Now, pass me a chair, make me a cup of tea and keep quiet, there's a good girl.

– Yes, Doctor.

A TOUCHY SUBJECT

– Here's the first question, Doctor.

– Well, read it out then. Cat got your tongue?

– It's from **CHRIS CHALMERS** via email, Doctor. He asks *'In New Earth, how did Cassandra (in the body of Chip) die in her own arms without the universe imploding or the Reapers decending as happened when Rose touched her younger self in* Father's Day*?'*

– Well, surely the answer's obvious! Next question.

– NO, DOCTOR! YOU WILL ANSWER THE QUESTIONS. ALL OF THEM!

– Good grief! Who is that? I'm sure I know that voice!

– I AM MR EAST.

– Doctor! It sounded like–

– Shush, Jo. It seems we have no alternative. Well, Chris old chap, this all goes back to what the old series called the Blinovitch Limitation Effect. It's very difficult for a human to understand, but very basically it means a person must not cross their own time stream and touch themselves in the past or future, or there'll be a colossal release of temporal energy.

– In other words – boom!

– Exactly, Jo. You're learning. But the difference in this case, which I would have thought was obvious, is that Cassandra had psycho-grafted her mind into the body of Chip. And her death as Chip was already part of her personal timestream, it's why she cloned Chip – her favourite pattern – to be her assistant in the first place. Because he was the last person to tell Cassandra that she was beautiful. Y'see?

– Um, I still don't understand, Doctor.

– Elementary temporal physics, Jo. When the Doctor took Cassandra as Chip back to the party, he was simply following the predetermined pattern of time.

– I must be a bit thick, Doctor, I just don't get it!

– Let me try to put it as simply as I can. The temporal paradox was averted because Cassandra's mind was in Chip's body, therefore she technically did not meet or touch herself but a psycho-grafted version of herself.

– VERY INGENIOUS, DOCTOR. THE PERFECT ANSWER, DELIVERED WITH YOUR CUSTOMARY BLEND OF POMPOSITY AND SELF-REGARD!

– Who the devil is that? Show yourself, Mr East!

– Doctor, I'm sure that's the Ma–

– Quiet, Jo. Next question!

BEAUTY IS ONLY SKIN DEEP

– It's from **PETER STEPHENSON**, also via email, who has two more questions about *New Earth*. First, he asks *'How was Cassandra able to flit between bodies when the psychograft machine was nowhere nearby?'*

– Oh really! Don't these people know anything about psycho-telebiogenetic transmission? It's very simple. The initial psychograft process from Cassandra into Rose generated enough energy to remove Cassandra's psyche totally from her own physical brain, and granted her the power to transfer to other nearby brains without the machine.

– So the machine was only needed for the first transfer? And from then on she had the power to psycho-doojamaflip herself into whoever she wanted?

– Well, not what I'd call a full scientific explanation, Jo, but near enough. Now what's this impertinent bounder Stephenson's second question?

– Right, he asks *'The drugs the Doctor sprays on the intensive care patients are surely designed for intravenous use, so how are they cured?'*

– Good grief, I sometimes wonder if people are actually paying full attention! Didn't they hear the Doctor say 'I'm cooking up a cocktail, I know a bit about medicine myself' as he prepared the solutions from the IV cures? He didn't just mix all the cures together any-old-how, it was a very precise combination.

– But they *were* intravenous cures, Doctor.

– Jo, think! The skins of those poor wretches in intensive care were sensitized to receive sprays of disease in their pods. The Doctor knew that, so he knew a cure would be absorbed in the same way.

– Oh yes. That's very clever, Doctor!

– I must say, yes, it was. This young chap in my tenth body knows his applied biochemistry. And he stood up to those Sisters of Plenitude. Their entire scheme, all the suffering and misery, was based on nothing but greed, Jo, pure and simple greed. Now pass me that wine and that cheeseboard. And those sandwiches.

* * *

– Oh Doctor, will we ever get out of here?

– Don't worry Jo. As the Venusian proverb has it 'Never put your threshwart in a bandersnatch.'

– Well, whatever that means, I hope we get back soon, I've got a date with that dolly Mike Yates.

– HOW VERY TOUCHING, MISS GRANT.

– Doctor! The voice – it's coming from behind that big pile of questions! And I'm sure it's the Mas–

– Not now, Jo! Stand back. It's time to deal with this Mr East. *Hai!* You! Of course, Jo – Mr East. An anagram of Master!

– QUICK OFF THE MARK AS EVER, DOCTOR. HOW NICE TO SEE YOU, AND THE REDOUBTABLE MISS GRANT! BUT ALL GOOD THINGS, AS THEY SAY... THE MATRIX WILL BE A FITTING PLACE TO DISPOSE OF YOU BOTH!

– He's got his gun out, Doctor!

– Don't worry, Jo!

VVVRRRRREEEEEEEEEEEEE!

– NO! DOCTOR, YOU CAN'T! AAAIIEEEEEE

– He's gone! What did you do, Doctor?

– Simple, Jo. I merely reversed the polarity of me ultrasonic screwdriver, resonating that pile of questions to just the right frequency to punch a hole in interstial time and drag that bounder out to who-knows-where. Now – let's go home. Hold tight!

– Yes Doctor. I can't wait to get back home to the year we come from, which is unequivocally 19

Sorvad is still away.

YOUR **DOCTOR WHO** QUERIES ANSWERED BY **THE THIRD DOCTOR** AND **JO**

DWMAIL

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CARRY ON DOCTOR

New Earth. A New Doctor, a New Planet, a New Series. And it was absolutely brilliant. I loved the idea of calling a city New New York! And in all the newness, there was a familiar character. Cassandra stole the show for me, from the hilarious way she took over the bodies of the Doctor and Rose to the touching ending. I am now left with one question: when will we see the Face of Boe again? I'm dying to know that secret!

A fabulous start to the Tenth Doctor's first series – can't wait for the next episode!

JESSICA GROOCOCK KENILWORTH

My wife and I sat down to watch *New Earth* last Saturday. Now, my wife is not a fan of the show, or to put it another way, totally hates it, but she agreed to give David Tennant a chance. Let us take it for granted that I loved it (especially Billie's fab vampish stuff and David's energetic mania), but what of my wife?

"That was pretty good," she said. "I didn't hate that." I hyperventillated and had to sit in a darkened room with a nosebleed and a strong cup of tea due to shock. I mean, how do you guys do it? I am in awe.

SIMON SMITH E-MAIL

> "For a moment I travelled back in time 30 years – saying goodbye to Sarah Jane all over again..."

My whole family absolutely loved last year's Christopher Eccleston series. When we saw the Christmas Special we loved that too. But I can't tell you how disappointed we were with *New Earth*. Without exception we all thought it was boring and extremely disappointing. We kept waiting in vain for the pace to pick up, or for some sort of story to unfold. The solution to the problem of hordes of diseased people was pathetic.

We had been looking forward to the new series so much and we just couldn't believe what a letdown the first episode was. There's nothing wrong with David Tennant as the new Doctor. He's brilliant! Let's hope the next episode is considerably more exciting. It shouldn't be difficult!

PAT HOUNSELL SLEAFORD

Having not had much time to watch *New Earth* on the day it aired, I taped it, so I would be able to watch it at a later time. The next day my great-nan passed away, and it hit me pretty hard. That night I decided to try to watch *New Earth*, and I can say that for the 45 or so minutes that it lasted, I was able to take my mind off the sad passing of my nan, and for the first time in the whole day, I had a smile on my face. So I would like to thank David, Billie and Russell T Davies for not only giving us a great opening episode, but for helping me get though what was otherwise a really hard day for me. And I know that David Tennant is going to make a great Doctor, and I can't wait to see more of him and Billie in the upcoming weeks.

DAVID BISSET (18) BRIDGWATER

QUEEN AND COUNTRY

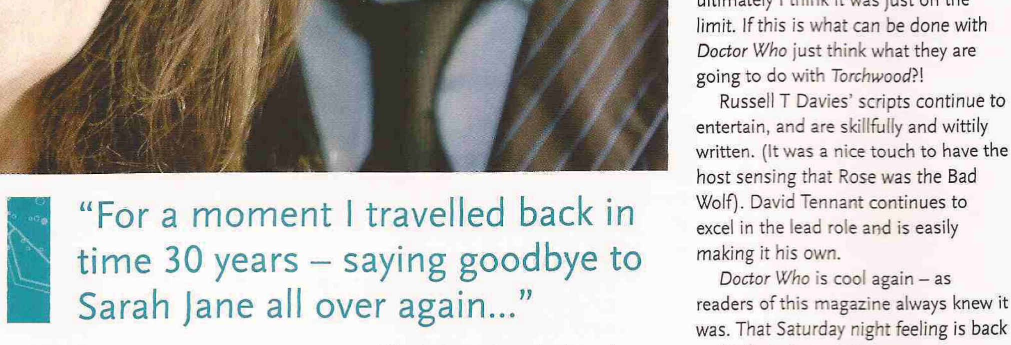
I thought *New Earth* was good, but *Tooth and Claw* was awesome! The CGI werewolf was the most amazing creature ever seen in *Doctor Who*. Those guys at The Mill are clever little monkeys! I was totally blown away. Was it too scary for children? Close call, but ultimately I think it was just on the limit. If this is what can be done with *Doctor Who* just think what they are going to do with *Torchwood*?!

Russell T Davies' scripts continue to entertain, and are skillfully and wittily written. (It was a nice touch to have the host sensing that Rose was the Bad Wolf). David Tennant continues to excel in the lead role and is easily making it his own.

Doctor Who is cool again – as readers of this magazine always knew it was. That Saturday night feeling is back and it feels fantastic!

DOMINIC JEFFERY BEDFORDSHIRE

Well, I've just watched *Tooth and Claw* for the second time (thanks to BBC Three) and just want to say how brilliant it was! From the opening teaser (surely one of the best in the series so far?) to the tantalising final minutes (is Torchwood an early version of UNIT?) it offered 45 minutes of rip-roaring adventure and excitement.


DOCTOR WHOAH! by baxter
New Earth: The design department's plans for 'ultra-realistic' cat people proved impractical.
JUST HOW ARE YOU CURING THESE PEOPLE?
MEW?
AAAAAAAHH GET ME OUT OF HERE! I CAN'T BREATHE!!!

We also heard from... **JACK ROBINSON (13):** "How stupid of Jason Arnopp to ask Pauline Collins if she had watched *The Faceless Ones* on transmission [**DWM** 369]! Any respectable *Doctor Who* interviewer should know that the studio scenes of that story (and indeed more than half of Series Four) were filmed only seven days ahead of transmission, so, as Collins was in Episodes 2-6, she would only be able to watch Episode 6 at the most." Well, that's told us!

SARAH TARRANT: "While BBC One gears up to show *The Idiot's Lantern*, I thought it interesting to note that 27 May 2006 will be the tenth anniversary of the UK transmission of the Paul McGann TV Movie. Although the plot was pretty awful, Paul gave an excellent performance, and made an invaluable contribution towards the return of the series that we are currently all enjoying. Will you be making a mention of this in a future issue?" We think you just have, Sarah...

Russell and the gang – thanks for making this overgrown 12-year-old look forward to Saturday nights just like he did when he was a boy!

JASON ROOT E-MAIL

All the new episodes have been good, but *Tooth and Claw* has been the best! The prisoner with the black eyes changing into the werewolf was stunning. It made me scared, but also excited about what was going to happen next. My favourite character was Queen Victoria – I liked how they dressed her because she looked like that in history books. David Tennant is a good Doctor because he is always cheery even when he knows something bad is going to happen, like when he first sees the werewolf. I think K9 should have been in this episode – it would have been Wolf vs Dog!

ALICE (9) WELLINGTON JR SCHOOL

OUR SARAH JANE

Have just finished watching *School Reunion* and it was absolutely brilliant – possibly the best since the series was resurrected. It had *everything* – humour (Mickey, the tin dog!), horror and was packed full of emotion. Elisabeth Sladen was brilliant as Sarah Jane Smith and it was as if she had never been away. Billie Piper was also excellent, especially showing jealousy towards Sarah Jane and being obviously not happy when Mickey stayed on board the TARDIS.

Just a perfect episode; I cried when K9 appeared to be destroyed, but I cried even more when the Doctor and Sarah Jane said goodbye. An instant classic – I cannot wait to see it again.

KEN EDWARDS DONCASTER

Thanks, **DWM**, for issue 369, it was nice to see a couple of old favourites on the front cover and the interview with Elisabeth Sladen proved an entertaining read along with all the other great up-to-date information. Which brings me neatly onto *School Reunion*. It's not very often that you get to re-live your childhood, but I can honestly say seeing both Sarah Jane Smith and K9 running around with the Doctor certainly took me back in time, it was a real treat. Oh, and what about that ending, where the Doctor says goodbye to Sarah Jane? For a moment I time-travelled back 30 years, saying goodbye to Sarah all over again. It made me feel very nostalgic and quite sad! But for that moment I got my childhood back. Thanks to *Doctor Who*, I was nine years old again.

ELAINE MUSSELWHITE E-MAIL

I've just watched *School Reunion* and was so affected by it I had to write in. In a word: superb! It surpassed all my expectations and was truly a sublime piece of drama. I was moved to tears by the end of it – that's the honest truth, and there aren't many dramas that can do that these days, are there?

I've been a fan of *Doctor Who* since the 1970s – Tom Baker was my Doctor and my favourite companion was (surprise, surprise) Sarah Jane. As a six-year-old in 1977 I remember going to our local WHSmith to meet Elisabeth Sladen at a book signing. I still have my signed book 'from one Sarah to another'. What a lovely lady.

I just want to say thanks to Russell T Davies and Toby Whithouse for this wonderful episode – it's left one 34-year-old fan very happy (and ever-so-slightly teary-eyed).

SARAH GRAHAM E-MAIL

If anyone had asked me a few weeks ago to name the most traumatic departure scene in the entire 43-year history of *Doctor Who*, I would have chosen, without hesitation, Sarah Jane Smith leaving the TARDIS at the end of 1976's *The Hand of Fear*. If anyone asked me now, I would say Sarah Jane Smith leaving the TARDIS *again* at the end of *School Reunion*. The writing and performances of all concerned in this episode were pitch perfect and this is without doubt the performance of Elisabeth Sladen's career. David Tennant, Billie Piper, Noel Clarke and Anthony Head were spot on, but this episode surely belonged to Lis, and I hope she receives the accolade for it that she richly deserves.

JIM GLAISTER WINCHESTER

Oh, *School Reunion*! How I cried my eyes out! I was so good until the very end. The TARDIS leaves, Sarah Jane is all alone... cue floods of tears! Never before has the 'everything ends' theme been so prominent, and never before has it hit home in quite the same way.

IAN K CIMM E-MAIL

I cried... I'm a 42-year-old man and I *cried*! Then my girlfriend rang, and then my best mate rang, and they both said that they (and everyone in their houses) cried too! Goodbye, Sarah Jane Smith. We miss you, but will *never* forget you...

DAN FELLOWS E-MAIL

Having just watched *School Reunion*, I felt I had to congratulate everyone involved in such a fantastic, poignant, witty, moving and well-acted episode. Bringing back Sarah Jane and K9 was always going to be a difficult task, but well done to Toby Whithouse for some excellent scripting and Elisabeth Sladen for once again proving what a consummate actress she is.

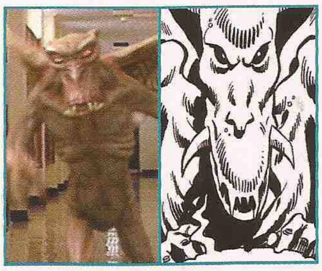
And K9's nose laser finally looks as cool as it always was in my head, despite how it used to appear on screen...

DAVE HOVER BIRMINGHAM

BAT LOOKS FAMILIAR

The Krillitanes in *School Reunion* reminded me of something, but I couldn't remember what – until I remembered the Malevilus from *The Iron Legion* comic strip! Coincidence?

STEVEN BUTLER KINGSTON



WHY TORCHWOOD?

I watched and enjoyed the first two episodes of the new series. However, are we to suffer the blatant (and somewhat annoying) plugs for *Torchwood* every week? Presumably yes, as the TARDISode for Episode 3 contained yet another reference to it. I appreciate the need to highlight what I am sure will be an entertaining new series, but is this really the best way of doing it?

JONATHAN WOODS E-MAIL

Ah, but you're assuming the *Torchwood* plot isn't an important part of this series of *Doctor Who* in its own right. Keep watching, ye faithless wretches...

COMING IN **DWM** 371

CORONATION TREAT

All the inside info on Mark Gatiss' *The Idiot's Lantern*, as the Doctor and Rose head back to 1953!

BETTER THE DEVIL YOU KNOW

What's lurking at the bottom of the Satan Pit? **DWM** goes on set for Matt Jones' *The Impossible Planet*...

LOOK WHO'S STALKING

DWM stalks the production team from afar, looking at the making of *Love & Monsters*!

PLUS...

All the latest news on *Doctor Who* and *Torchwood* in *Gallifrey Guardian*; previews of *Fear Her*, *Army of Ghosts* and *Doomsday*; some exclusive DVD news; Sorvad answers another batch of your questions in *Matrix Data Bank*; the conclusion of our latest comic strip adventure, *F.A.Q.*; the results of the *Off the Shelf Awards*; reviews of the latest TV episodes, DVD and CD releases; *The Time Team* return for *State of Decay*; and a lot more besides. Oh, and did we mention an exclusive and hilarious Peter Kay interview? No...?

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 22 JUNE 2006, PRICE £3.99

SMASH HITS!

Forty years after we first glimpsed them marching across the polar icecaps, the Cybermen are back! **Jason Arnopp** goes behind the scenes of the two-part story *Rise of the Cybermen* and *The Age of Steel*, to find out how the steel giants have come in from the cold...

▶ *They're here! A Cyberman crashes the party...*

KINDLY SHOOT ME, right here and now. I've just witnessed a Cyberman smashing its way through a huge window, into a lavish ballroom. Everything else in life will surely feel anti-climactic.

What a racket, too. Because this room's three floor-to-ceiling panes have all been painstakingly replaced with sugar glass, you rather expect Cybermen to come through them with a non-threatening crackle and pop, which a sound engineer will over-dub later. Yet this is a proper CRASSSSH which makes you flinch. Glass flies across the room's width. Your nervous system can't help but experience a little of the 'fight or flight' syndrome which you'd assuredly feel in the event of Cybermen stomping into your living room for real.

David Tennant and Shaun Dingwall (returning as Pete Tyler) are impressed. We watch like giddy children as another Cyberman punches its way through the second window – kicking in a stubborn portion of the frame for good measure. The stuntman, James O'Dee, celebrates with a little dance of Cyber-joy.

"It felt good, I've gotta tell you!" he laughs. "All I did was exaggerate the stepping forward of my left foot. Subtle things like that can make a big difference to a scene. I've worked on *Troy*, *Starsky & Hutch*, Bond and *Star Wars*, but this is the coolest job I've had! When I was a little boy in the 1970s, *Doctor Who* was *the* thing. Cybermen and Sea Devils absolutely freaked me out. All my mates are so jealous of me being a Cyberman..."

Time to destroy Window Number Three. David, Shaun and I position ourselves behind an antique table, several feet in front of the glass. As the window is carefully examined, there's the somewhat postmodern spectacle of the *Doctor Who Confidential* cameras filming David, who in turn films the action with his camcorder. CRASSSSSSSH! Perhaps because we're closer, this one seems the loudest of all.

"Jesus!" gasps Shaun, as shards fly across the table.

"I got a couple of glass bits," cackles David, standing up. "Probably shouldn't have been here."

Did the bits strike your camera, for maximum effect?

"I don't know," he ponders. "Let's see." He winds the footage back, revealing a truly impressive shot. The campaign to get it on DVD starts here.

Outside, it's winter. The temperature in the ballroom begins to plummet.

"I need to get me coat on," deadpans Shaun. "Someone should shut them windows."

> "Our brains are just like yours, except certain weaknesses have been removed. You call them emotions."
>
> **The Tenth Planet** *(1966)*

IT'S INCREDIBLY EXCITING TO SEE the Cybermen return with a sleek new look, modern production values and longstanding *Doctor Who* director ▶

SMASH HITS!

◀ Graeme Harper calling the shots. The man who helmed *The Caves of Androzani* (1984) and *Revelation of the Daleks* (1985) looks remarkably chirpy tonight, given that this is one of the tougher dates in his packed shooting schedule. Besides cameras A and B, a horde of crew members and the *Doctor Who Confidential* team, this room contains 19 supporting artists playing party guests, four more as serving staff, ten Cybermen – oh yes, ten of the steely beauties – not to mention promising up-and-comers David Tennant and Billie Piper.

When cameras aren't whirring, almost everyone wears blue bags on their feet, made from thin carrier-bag plastic. We are, after all, in a stately home in St Nicholas, near Cardiff. The owners are probably traumatised enough by the sight of six-foot cyborgs crashing through their windows, without scruffy oiks soiling the carpets.

Out in the hallway, on a sideboard, sits a framed photograph of Jackie and Pete Tyler, together and wealthy in this off-kilter parallel Earth. Oh, and there's Cyberman voice-artist Nick Briggs, tucked away under a staircase, headphones on, grinning delightedly as he prepares for his first lines as the dastardly John Lumic's copyrighted creations.

"I should wear these headphones all the time," he deadpans, "because I *am* a Cyberman. I'll be giving that monotone delivery like in *The Moonbase* and *The Tomb of the Cybermen*, without the buzzy effect. That's the easiest thing for me to do portably, and for the cast to hear. We'll take a 'dry' track of my voice, with no effects. That leaves us free in post-production to fiddle around with it."

"Of course," he adds, "all this is dependent on Graeme Harper *not* coming up to me in the next few minutes and saying, 'Actually, Nick, that was rubbish!'"

Back inside, Shaun's on-screen wife Camille Coduri is keeping warm with a dressing gown over her lovely dress. Graeme strolls over and repositions her. "I don't want to see your back," he explains.

"These Cybermen are really scary," Camille tells **DWM**. "I walked past one the other day, up a ramp, and accidentally bumped into it. When I apologised, it just turned and looked at me. I nearly jumped out of my skin!"

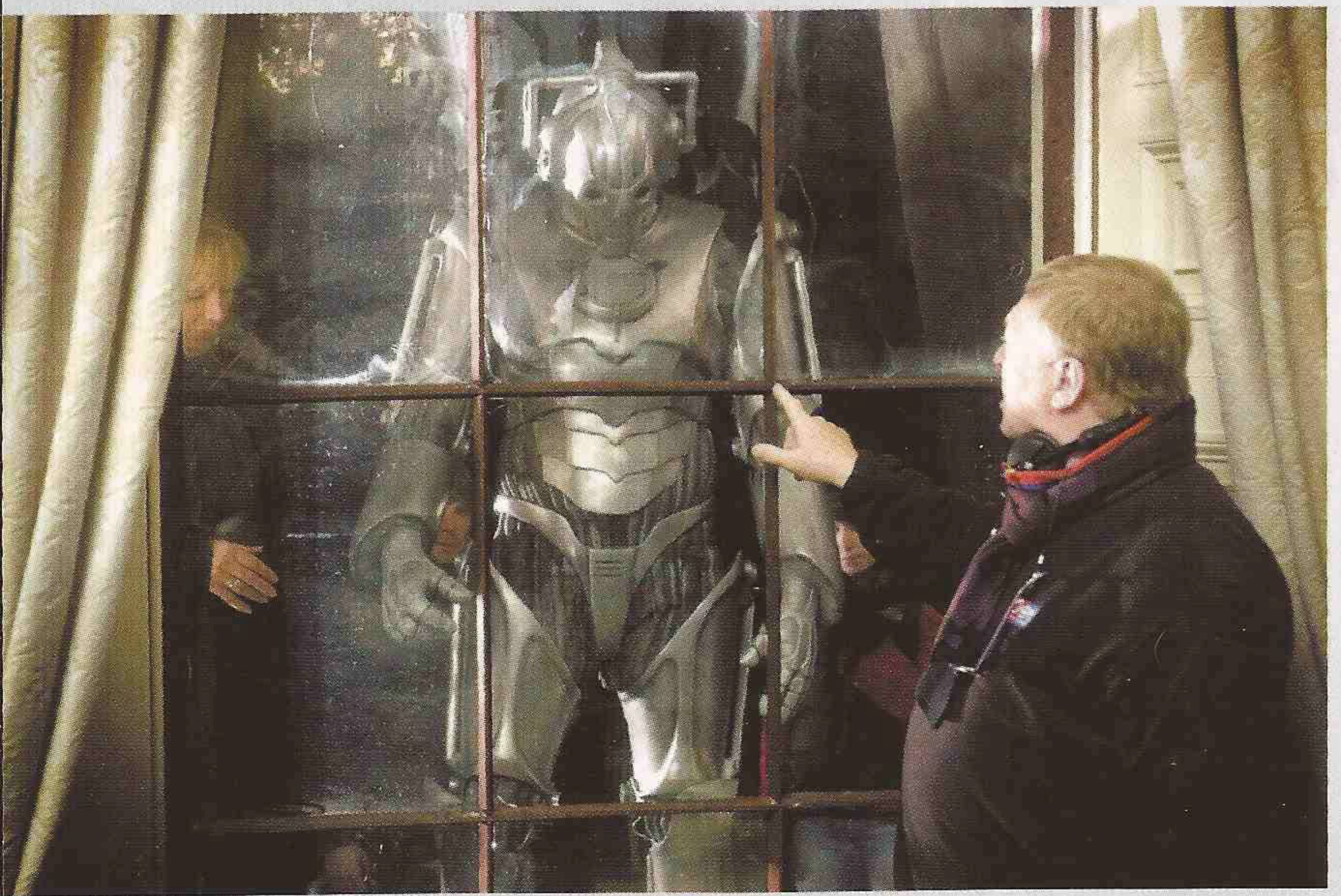
In this scene, before the Cybermen's dramatic entrance, the Doctor dodges his way through the crowd to reach Rose. David's unhappy with Take One. "Bad acting," he apologetically says of his performance.

As the second take approaches, First Assistant Director Clare Nicholson reminds the crowd: "Remember, this is a party. You have no idea what's going to happen to you."

"And it's free booze," grins Graeme. "This is the only time when we actually *want* the extras to chatter!"

The free booze is, in fact, Schweppes ginger ale. The magic of television, eh?

"THE CYBERMEN WEREN'T CONVERTED, OR PROGRAMMED: THEY WERE 'UPGRADED'..." TOM MACRAE



▲ *There's something nasty outside the window!*

◀ *Director Graeme Harper oversees the Cybermen's smashing entrance.*

▶ *Inset: Rose and the Doctor inside the Battersea Cyber-factory...*

▶ *Far right: Shaun Dingwall (Pete), Billie Piper and David Tennant are given a few notes by Graeme Harper.*

▼ *Camille Coduri gets to play a new side to Jackie...*

"You belong to us. You will be like us."

The Tomb of the Cybermen (1967)

ASKED FOR HIS FAVORITE CYBER-moment in *Doctor Who*, Russell T Davies recalls being "so, so scared" when the Cyber Controller emerged from his cell during *The Tomb of the Cybermen*'s original transmission. He also salutes 1982's sublime *Earthshock*, which saw the silver giants returning, all redesigned, shiny and booming, after a seven-year hiatus.

"In those impossibly innocent times, their arrival on screen at the cliffhanger of Part One was a genuine 100 per cent surprise. I think that would be impossible, these days. I swear, it was thrilling. I thought the episode was going to reintroduce the Silurians, cos it rattled on about dinosaurs! I was watching it in the TV room at university and the entire room was roaring. Rugby lads, science swots and arty English Lit-types like me, all united. Great moment."

Russell attributes the C ybermen's semi-official status as *Doctor Who*'s Second Greatest Monster to their sheer persistence, since their freaky, bandaged appearance in the First Doctor's final story, *The Tenth Planet*.

"That's an important thing to note about the Cybermen," he says. "They are a *returning* monster; that's what they became in the 1960s. People ask why I brought them back and the simple answer is, because that's what Cybermen *do*. But really, they outrank most of *Doctor Who*'s other beasties because it's a sci-fi show, and the Cybermen are strong, robotic men – that's the bread and butter of a long-running sci-fi series!"

"*The Tenth Planet* look impressed me the most," recalls Graeme Harper. "That design almost suggested mummification, with the cut-out eyes. I found them creepy. I also loved Dougie Camfield's story *The Invasion* [1968]. He handled the Cybermen really well, perhaps because he was from a military background. They're very co-ordinated in that story!"

The Cybermen were devised by scientific researcher Kit Pedler and *Doctor Who*'s story editor Gerry Davis. While securing the rights to use the Daleks for last year's series became a well-documented saga, these monsters were far easier to sign up. "It was no problem at all," says Russell. "The Gerry Davis estate is handled by my agent, so that made things a lot easier! We actually invited Gerry's daughters onto set, and I'm told they had a wonderful visit, seeing their dad's creations brought back to life. One of them sent me the nicest letter afterwards. I'm so glad we did that."

Over the decades, a fairly complex Cyberman back-story developed, involving their original home planet Mondas and their migration to Telos. This exposition reached its peak with 1985's *Attack of the Cybermen*, which bloated the casual viewer with a continuity banquet.

Russell and writer Tom MacRae eventually opted to sidestep all that Cyber-lore. Instead, these latest stories introduce a new breed of Cybermen manufactured by Lumic's Cybus Industries on a parallel, Art Deco Earth.

"I never felt encumbered by the back-story stuff," insists Russell. "Let's face it, we could've started in this universe with a spaceship full of frozen Cybermen, and away we'd go, no problems with having a brand new adventure, no continuity necessary. No need for gold, or Lady Peinforte, or Glitter Guns or any of that. Although, personally, I'd love to see a Glitter Gun, but there we go! The parallel world story was demanded only by Rose's story, the desire to bring back Pete and play out the Mickey/Ricky stuff. And since I wanted to start the Cybermen from scratch – which was inspired by the genius of Marc Platt's Big Finish audio drama *Spare Parts* – then the combination suddenly made sense. It was our first chance to do an actual 'reboot', and I'm delighted with it."

"We started with the idea of a dying world," recalls Tom, "where people are Cyber-izing, because that's the only way they can survive. Those concepts came very much from the idea of Mondas, Telos and the old Cybermen, but disappeared at around the third draft. Then it became my ideas, Russell's ideas: purely collaborative. It was very symbiotic way to arrive at the story which we finally did."

Continues Russell: "It was hard getting the Cybermen to key into current technology, cos originally, they came from a fear of spare-part surgery. Now, that's less scary, and that whole technology has become the science of genetics. Like growing an ear on the back of a mouse. Which is a great story, and could be used in a marvellous *Doctor Who* adventure, but doesn't give you men of steel marching down a street. So once we hit upon the idea that only the brain was being transplanted – like moving a SIM card to an upgraded phone – then the idea started to click. So bless Tom, it was a very long process, but worth it in the end."

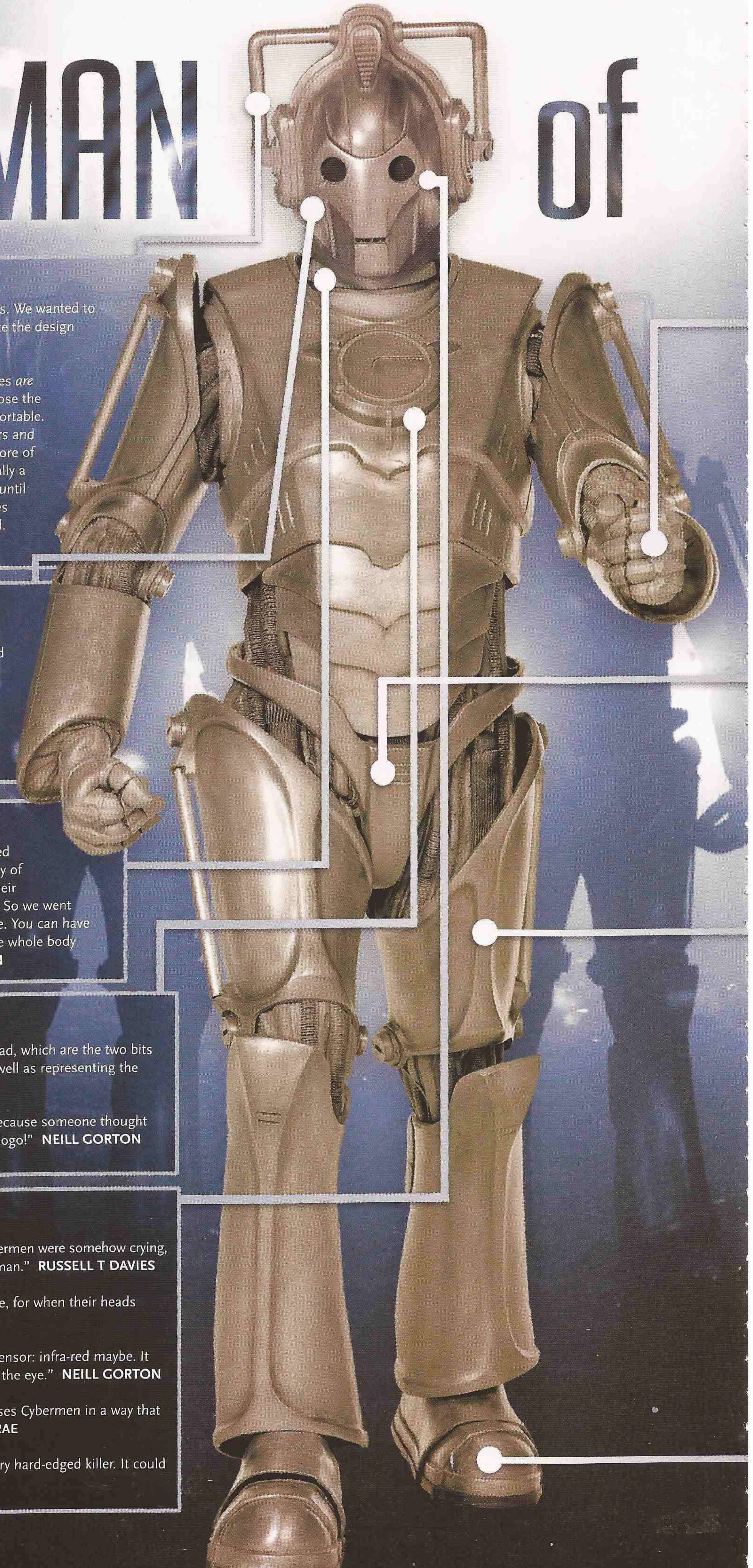
"The word 'upgrading' was the 'Eureka!' moment," says Tom. "The Cybermen weren't converted or programmed: they were 'upgraded'. So it evolved on from there."

The parallel world allowed the alternate versions of two regular characters to be bumped off. Did Russell derive an evil glee from this?

"You terrible man. I think it's horrible! But yes, given the parallel context, I suppose it is the sort of death that has a automatic reset button. And the fact that we've introduced a new mythology – that with the Time Lords gone, parallel worlds are now closed off, and travel between them should be impossible – means that we raise the stakes. The Doctor can't do a nifty bit of dimension-hopping to save the day – travel to and from this reality really has a cost."

"Alternate Jackie's death was originally much more gruesome," smiles Tom. "I had Rose killing her! Cyber-Jackie was persuading Pete that she was still Jackie and Rose was ▶

MAN of STEEL



ON THE HANDLES

"These have been present in every design over the years. We wanted to extend those handles to the arms and legs, too, to make the design look like it was machine-built." **EDWARD THOMAS**

"Designers were forbidden to ditch the handles. Handles *are* Cybermen. I don't know why they've got them – I suppose the Cyber Race is built from kits, and it makes the pieces portable. But just as the Daleks had to have eyestalks and suckers and bumps, the Cybermen had to have handles – in fact, more of them, we gave every section handles! They were originally a lot more elaborate, too, great big unmissable handles, until Neill pointed out that they'd break off every five minutes and add hours to the schedule. So then we backtracked. The schedule rules! **RUSSELL T DAVIES**

ON THE HEAD

"I was aiming for something a bit skull-like: the feeling that it's been pressed around the human face. It should feel that if you took a layer of that metal off, there'd be bone directly beneath the surface, rather than a head inside a big, echoing bucket! Some people have said the head looked a bit small, but in the past when the head was big, the body ended up looking puny." **NEILL GORTON**

ON THE NECK

"From Day One, we agreed not to have the head merged into the shoulders. Cybermen always had this funny way of moving, dictated by the fact that they can't look over their shoulder. It's impractical and can look slightly comical. So we went straight off with the idea that the head would be mobile. You can have the head slowly turn to look, without having to have the whole body twist at its hips, which looks clumsy." **NEILL GORTON**

ON THE CHEST

"I really like the 'C' on the chest and the back of the head, which are the two bits I thought up! A 'C' looks like the copyright symbol, as well as representing the Cybus Industries brand." **TOM MacRAE**

"The big 'C' is there for a very good reason – it's not because someone thought it'd look good for Cybermen to have a Superman-style logo!" **NEILL GORTON**

ON THE TEARDROPS

"I insisted on those! I always loved the idea that the Cybermen were somehow crying, just like **DWM**'s comic strip character Kroton the Cyberman." **RUSSELL T DAVIES**

"My take on that teardrop is that it's an oil escape valve, for when their heads become too full." **EDWARD THOMAS**

"Function-wise for me, it would be a different kind of sensor: infra-red maybe. It picks up a different image. Makes sense as it's around the eye." **NEILL GORTON**

"I guess the teardrop adds a touch of pathos. Humanises Cybermen in a way that makes them more scary, rather than less." **TOM MacRAE**

"It's an artful addition – a softer feature of what is a very hard-edged killer. It could also be an air intake, I suppose!" **GRAEME HARPER**

ON THE HANDS

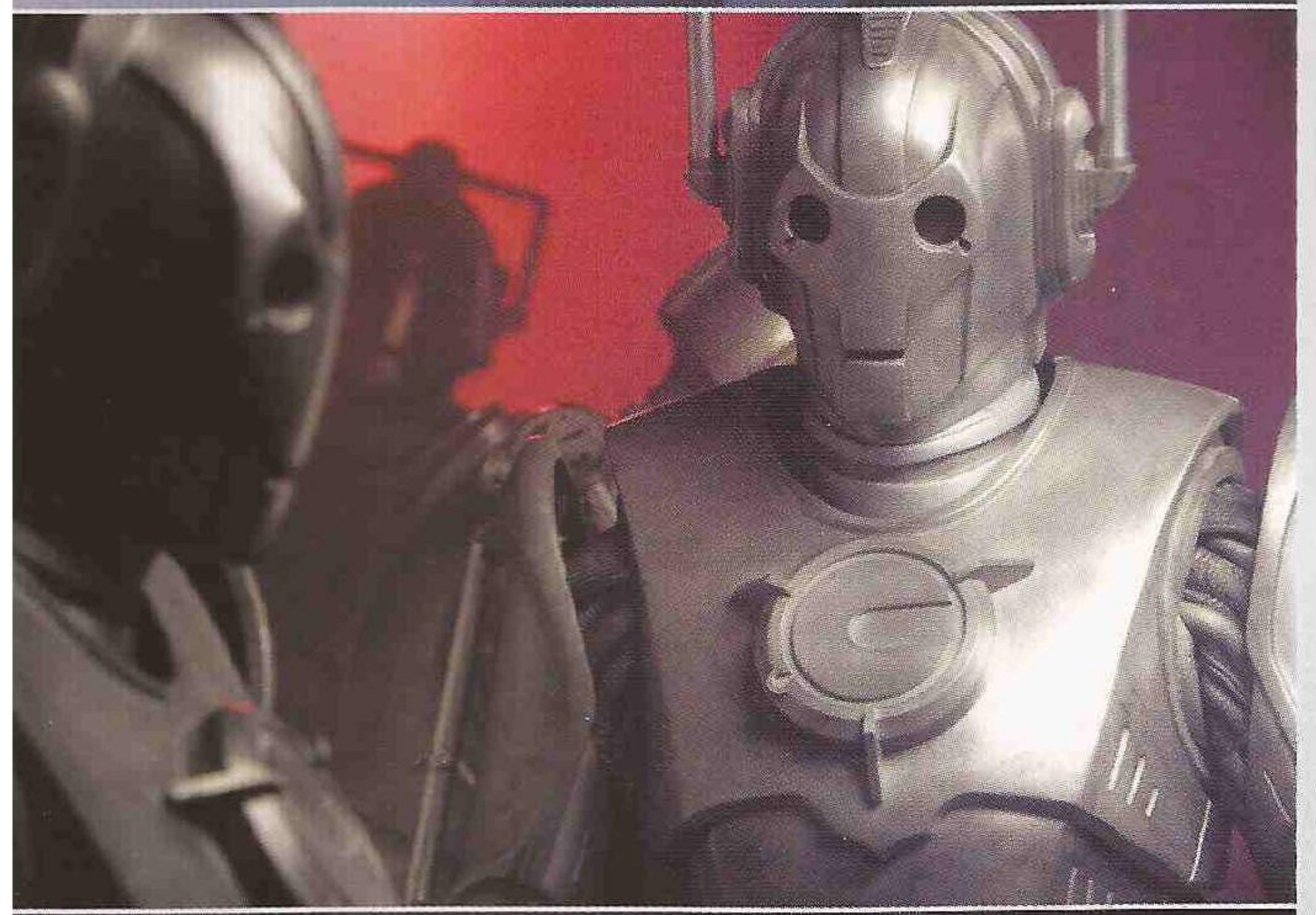
"We never discussed a karate chop, I think that's a bit Cybernaut-y. I just liked electrification from the word go. Equally, I didn't want them to have snazzy sci-fi Cyberguns, cos the parallel world isn't that advanced yet. And an electrifying-touch-monster is irresistible! We did make sure that the Cybermen zap people by holding their shoulder, rather than throttling their necks, in case that was imitated by kids with too much vigour. But believe me, we had far more difficult discussions about the fact that Ricky and his Preachers carry guns!" **RUSSELL T DAVIES**

ON THE GROIN

"The whole issue is mobility. If you look at C3P0 in *Star Wars*, Anthony Daniels can barely walk! He's got that stiff-legged walk, because it's all so solid around the groin. Our Cybermen have to do action, battles and fights. Our priority was to give them the capability for action, but to still make them look really solid. And I think we've achieved that. They don't walk like a bunch of stiff-legged tin cans!" **NEILL GORTON**

ON THE MATERIAL

"Fibreglass with a cold-cast aluminium finish. Russell didn't want a chrome look, so we tried a paint finish, but it just didn't look like metal. I knew we'd end up doing what's called cold-cast metal. It's metal powder put into a fibre-glass resin. When you buff the surface it comes up as a metal finish. Then it takes wire wool, sandpaper and all kinds of polish, to get it to shine. Lots and lots of elbow grease. When you have 40-odd pieces on a body and multiply that by ten suits, you've got 400 pieces to be finished by hand. It's a *hell* of a job..." **NEILL GORTON**



ON THE BOOTS

"Cybermen have always had some kind of off-the-shelf boot, whether it's a Doc Marten sprayed silver, or moonboots. We were determined to come up with something that you clearly couldn't just buy in a shoe shop! So there's nothing here that we just took and sprayed silver. These Cybermen were built from the ground up. Every single piece was manufactured by us." **NEILL GORTON**

◀ saying, 'No she's not – they're just borrowed memories'. But in the end, that whole third act had to be trimmed. That's why Jackie's not on screen for that long. But yes, I was quite cruel in killing her and Ricky off, because, you know... I don't care, they're not my characters!"

"You know our ways. You must be destroyed."

The Wheel in Space *(1968)*

WHILE THE STORYLINE FOR *Rise of the Cybermen* and *The Age of Steel* was being hammered into shape, major conversations blazed as to how the Cybermen should actually look on our newfangled widescreen TVs.

One thing was for certain: Neill Gorton's Millennium FX crew would manufacture the new suits.

"Just after the first series finished," says Neill, "I had a meeting with the producer, Phil Collinson. Russell had roughed out a list of stuff for Series Two, describing various things across the series – and Cybermen were slap-bang in the middle. It was something you knew was looming, so we got psyched up for it."

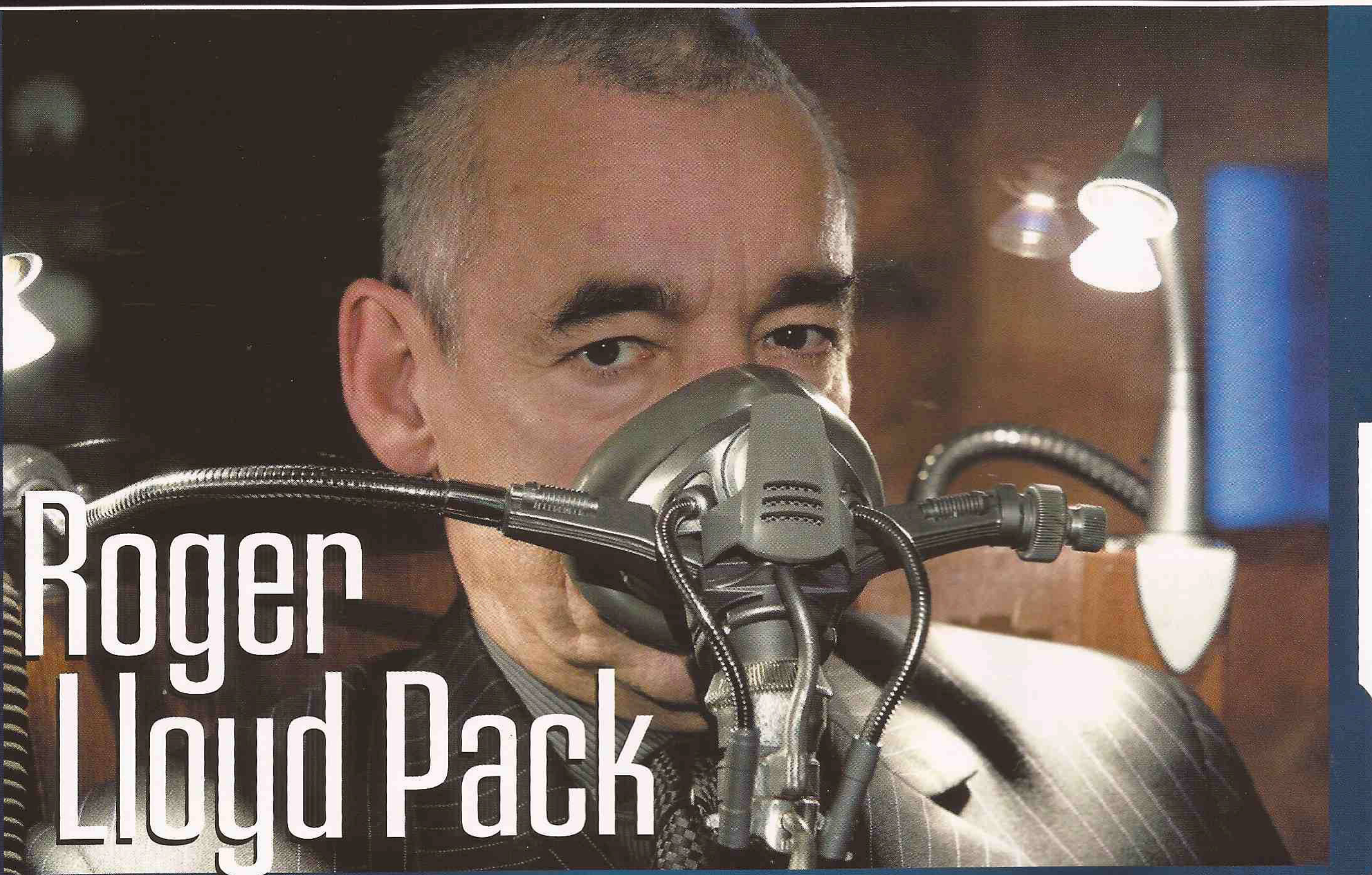
The new-look Cyberman, it was decided, would be very much borne of a group effort. Sketches began flying out of production designer Edward Thomas' production office, The Mill, Millennium FX... everyone hurled their hat into the ring.

"I threw it out to the board," recalls Edward, "because this was a big, important job. We didn't want to miss anything. People all came out with different styles, so we sat down at a table with Russell and just picked the best bits."

"I was even more excited about working with Cybermen than with the Daleks!" laughs design assistant Matt Savage. "Obviously you can't vary the Daleks too much, whereas the Cybermen have always evolved. So working with them involved more of an overhaul. They come around every five or ten years, but this is *our* go!"

Asked if he had an overall look and feel in mind, Russell replies, "Metal. That was the most important thing for me. Metal, and specifically, steel. I banned use of the word silver, and demanded we think of them as steel. Then Edward Thomas had been having very strong thoughts about a vaguely 1930s feel – picking up on the lurking fascism of the story's world, the zeppelins, the class divide, those images of black and brown and silver, which wardrobe and make-up picked up on so beautifully. This then led to thoughts about Art Deco. It wasn't in the script, but once Edward had suggested it, we fed it back into the next drafts. Neill Gorton and his team loved that, so jumped on the idea. It also allowed us to give the whole thing a slightly retro feel, which I love on *Doctor Who*. It seems to carry the programme's history onto the screen, rather than pretending we're horribly new."

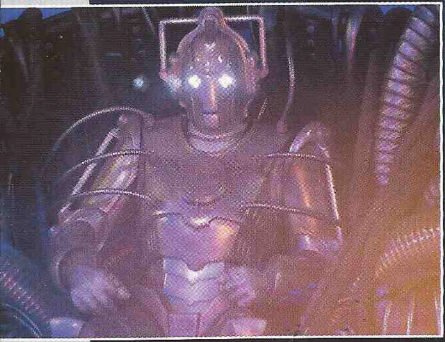
"One thing a lot of us felt was that they had to be *cold*," says Matt. "The 1980s took a more aggressive, emotional take and look. Whereas if you go back to the 1960s and 70s, they were very cold. They're not good or bad: just extremely logical. There's something about the ratio between the eyeholes and the mouth that defines a Cyberman. In the 1980s the mouth ▶



Roger Lloyd Pack

Hello, Roger. Are the Cybermen our future?
Well, anything is possible. There are already robots that take the place of humans – you know, put cars together – and some of the stuff that you can do with computers these days is amazing. But actually upgrading a human brain? Turning your brain into a computer? No, I think that is the stuff of science-fiction. I can't imagine that will ever happen.

If you could have one limb or organ 'cybernised', what would it be?
I don't know how to answer that, really! [Chuckles] One part of my body? I suppose my heart, cos then I'd live forever, and ever, and ever... although I'm not sure that I'd want to. As long as I get my four score and ten, I'll be happy.



Why do you think the Cybermen are so popular?
The idea of mechanised creatures outside our control taking over the world is a rather scary thought, and we like to be scared; there's something exciting about it in some primal sense. It's an insane, megalomaniacal world where Lumic is in charge of a load of Cybermen. That's terrifying. And the Cybermen *look* so scary – well, this lot do. You wouldn't fancy your chances against one of those on a dark night, would you?

How did you set about nailing the character of Lumic?
Imagination, really. He's somebody who's very powerful, like a king, or a prime minister, or a head of a corporation – somebody like Donald Rumsfeld – an invulnerable, impregnable person, without morals or scruples. It's kind of finding that place within yourself. It's often a physical thing as well – finding the right voice, or the right posture, to communicate that kind of authority.

Or finding the right wheelchair?
Well, yes, having a wheelchair gives you a couple of contradictory things: first of all, you're at a disadvantage, because you're a disabled man; at the same time, it gives you a kind of power. If you're in that position, it gives you a kind of special status.

> "You have to exaggerate the nastiness within yourself..."

According to The Sun, you broke your leg a few days before filming began, requiring Tom MacRae's scripts to be rewritten so that Lumic is in a wheelchair. Last issue, Tom claimed that the scripts always had Lumic in a wheelchair. Who's telling the truth?
Right, well, when I was offered the job, I read the scripts, and Lumic was in a wheelchair. I accepted the job, and then, a week later, I broke my ankle! Honestly, it was one of those strange coincidences. When we started filming, I was hopping around on crutches, and my leg was in plaster. I couldn't walk properly by then, so I wouldn't have been able to play Lumic had he not been in a wheelchair. Actually, I imagine that part of Lumic's vengeance against the world is *because* he's been incapacitated. He's a bitter and angry man, and one of his few pleasures is killing people. And there *are* people like that. It's very, very plausible that people like that exist – Saddam Hussein, you know? Very, very damaged people. People who've had no love come their way; what they're familiar with is violence, hatred, and bullying, so that's what they respond to. I find it hard to get inside the head of someone like that.

Do you have to sympathise with horrible characters that you play, then?
You do have to sort of defend them. You can't judge them. You have to play the character from the inside out. I wanted to make Lumic a believable human being. You have to find something in the character that you empathise with. You bring out your own nastiness. You find that nastiness within yourself, and exaggerate it. Most of us try to be good people, so it's rather fun to play someone like Lumic. I've always been quite interested in the fact that some actors won't play nasty, unsympathetic parts, because they don't want to expose their own unpleasantness.

Do you ever blur the line between fiction and reality like that?
There is a period in rehearsal – certainly in theatre – where the boundaries get slightly blurred, and I might start behaving rather egotistically, or unpleasantly, or just slightly out of balance, really! [Laughs] Once you've nailed the character, that side of me is sort of in a department, and so you can carry on with your life.

You first appeared with David Tennant in Harry Potter and the Goblet of Fire, in which you played his dad, Barty Crouch. What's he like to work with?
I never met him on *Doctor Who*, sadly, cos the scenes that I have with him are once I've become the Cybercontroller. Someone else inhabited that suit, and I dubbed my words on afterwards, so I didn't meet David or Billie. But I think he's an exceptionally good actor, David. He has an intensity about it. It was great working with him on *Harry Potter*.

Do you mind still being best known as Trigger from BBC sitcom Only Fools and Horses?
It is a bit trying at times. But I was very lucky to be involved in that programme, and so I embrace it, and I accept it, and I'm just grateful, really. I'm glad that it was such a success, because comedy is harder to pull off than drama. There's nothing like delivering a line that's supposed to be funny and being greeted by silence! If people don't laugh, it's quite clear that you've failed.

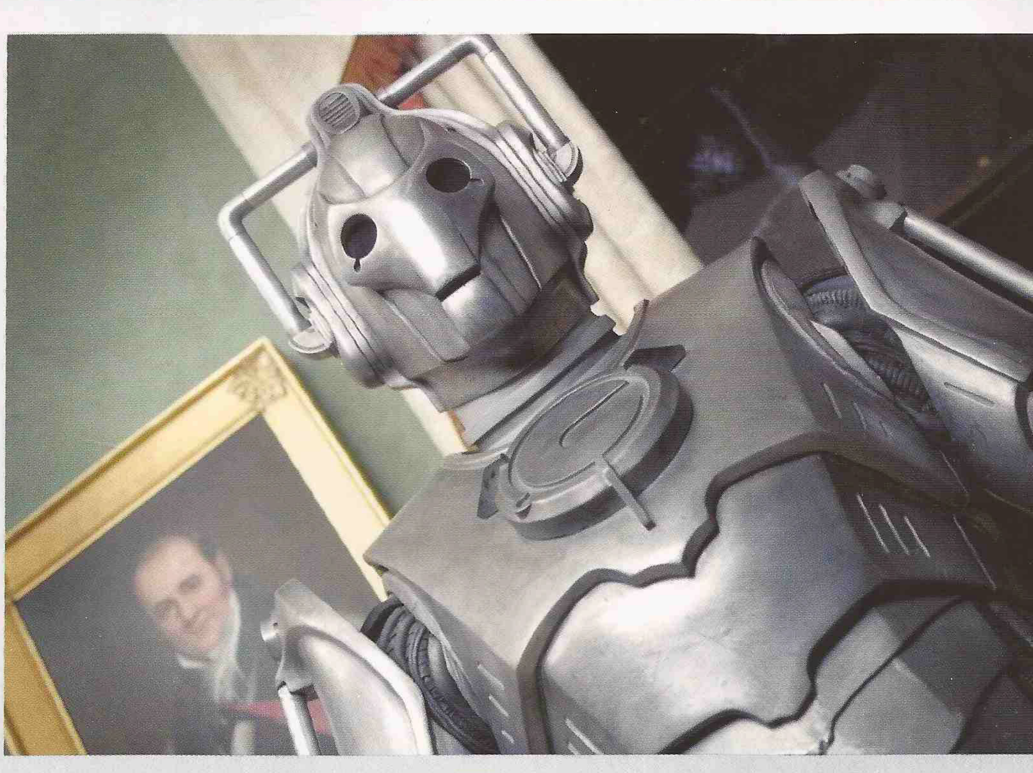
Do you think you'll ever get fed up of being an actor?
No, I like acting. I've got to a point where I only do things that I like. I can choose which jobs I want to do, so I can't imagine ever giving up. I still have ambitions: I'd like to play King Lear again. I played it once when I was very young, but I'd like to have another go. I can imagine not working in the theatre eventually, when I'm old, and decrepit, and can no longer remember my lines. But I don't imagine I'll ever give up acting, which is one of the nice things about it: you never have to retire from it if you don't want to. It'll always be part of my life.

BENJAMIN COOK

◀ had a more hostile, aggressive downturning, whereas we all liked that cold feel of two simple eye holes and a mouth-slit. If you've got that, you've got a Cyberman. And, of course, handlebars!"

"We talked about how they should be like iPods, with that sleek, brushed-metal design," adds Tom. "That's the modern interpretation of good technology: a very smart phone or a smart laptop will have that kind of finish. Shiny silver is more of a 1980s interpretation of what technology was. These Cybermen aren't just sci-fi: they're actually believable in our world."

"Blimey, those drawings flew around for months," says Russell, "or at least it felt like months. Not just the shapes – bit bigger on the handles, bit straighter with the mouth, make the C logo stronger – but the texture too. I think that's what really makes it, the texture, and I know Neill and his monster-making genius Rob Mayor spent ages slaving over the exact brushed-steel effect. Eventually, we had a tone meeting where they brought a finished Cyber head, and we loved it. Everyone had a go at putting it on."



▲ *A silver – sorry, steel – giant...*

"I BANNED THE WORD 'SILVER' AND DEMANDED THAT WE THINK OF THEM AS STEEL..." RUSSELL T DAVIES

"Cybermen can survive more efficiently than animal organisms. That is why we will rule the galaxy."

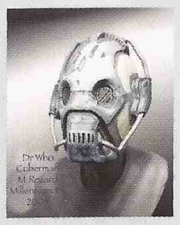
Revenge of the Cybermen *(1975)*

"A DESIGN IS NEVER FINISHED ON paper," notes Edward Thomas, "because Neill brings so much to it while he's building these things. He knows much more about the practicalities of wearing suits like this."

"I pushed for all the time I could get," says Neill. "The great thing is that production really know that if I'm asking for more time, it's for a good reason – not just because I want an easy life! If I can pull something out of the hat quickly I'll do it. But when a Cyberman comes up it's a serious build – it has to work on aesthetic and practical levels."

Millennium's toil over ten suits, plus various bits and pieces, ran for seven weeks.

▼ *The new-look Cybermen were designed by Millennium FX.*



"We had time to finesse things," says Neill. "We adjusted each costume to fit each performer. All those pieces don't just magically sit there – there's a whole network of harnessing underneath, as well as the black rubber tubing undersuit. Separate sections are hand-stitched on, with hidden clips to make pieces hang in their exact positions. We also installed a quick release mechanism so that the head could be popped open in seconds."

Which must have been a relief for the performers, who had already undergone a selection process worthy of reality TV. *I'm a Cyberman, Get Me Out of Here!*, anyone?

"We cast all the performers to be exactly the same size," says Neill. "We've all seen Cyberman troops in which one guy is six-foot-two and marching very strongly, then behind him there's a five-foot-six guy pot-bellied and slouching in the corner, then another guy swaying when he's walking, who's obviously been down the pub. It destroys the effect!

"We also wanted them to undergo movement training, so they would move in synch. They're meant to be mechanical reproductions of each other, so they had to stand, walk and have a body language that is unified. That was something I felt was very important. And our effort paid off: you do feel like these things are an army."

"I auditioned 22 people," says Ailsa Berk. *Doctor Who*'s resident choreographer, Ailsa previously worked with the likes of the Slitheen, Autons and *The Unquiet Dead*'s zombies – as well as handling *The Doctor Dances*' titular waltz. "This involved a short precision piece, to a soundtrack of metallic stepping. We put them in full-face masks, which had slightly less vision than the actual masks. That immediately told us who might have problems with being encased. You needed to make sure that nobody was going to freak out. After that, they went to a costume fitting at Millennium's Chesham base."

It was a day which truly sorted out the Cybermen from the boys.

"A lot of people were the right height and chest measurement," remembers Neill, "but when you tried to put the head on them their ears stuck out too much, or their nose was too big. One guy had played a lot of rugby and couldn't get the leg pieces on. His thighs were too developed."

The suits were based on an existing body-mould of six-foot monster-performer Paul Kasey, who has played everything from a Tree Person to lead clockwork man in *The Girl in the Fireplace*. In the end, Paul was joined by nine successful auditionees. Once the costumes became available for rehearsals, Ailsa went to work.

"The key to the movement was finding what worked with both the suit and the nature of the characters," she says. "We wanted something ▶

◀ powerful and unusual. I knew they would have to stand with their fists clenched, for instance, because an open hand wouldn't look right with the costume's bulk. We also worked out ways to bring the hand to the centre of the centre chest-plate, *then* bring it out. The first time that happened on set, when they were filming the Episode 5 cliffhanger, it gave the other actors a genuine fright, because they weren't expecting it!"

The performers' lack of peripheral vision naturally made the going tougher. "It was only when we tried keeping abreast of one another – on our first evening of filming, at Battersea Power Station in the pouring rain – that the lack of peripheral vision manifested itself," says Ailsa. "In any marching army, it's very much the peripheral vision which keeps those straight lines across. So we tried various things when they were marching across the lawn. I got some very thick rubber bands and put them around the wrists, connecting them so that there was a tension. That would have been fine, if the scene hadn't been backlit!"

As you'll have seen in Episode 5 of *Doctor Who Confidential*, the troops did eventually manage to march in formation. "...By sheer determination and calling out, 'Left, right' etc," laughs Ailsa. "We got there, but it wasn't our best format, let's put it that way."

"Ailsa was brilliant," attests Graeme. "What a lovely personality: nothing got to her at all. She never stopped rehearsing with the Cybermen in downtime, when they weren't being used on the set, so that they would be absolutely spot-on."

"We never held up a shoot once, in ten weeks of heavy filming," says Neill, "which is pretty good going. We got a timing where we could put a guy into a complete Cyber-outfit in 10 minutes flat. The guys could do all the actions. Bits never fell off and the suits didn't fall apart. We never had to say, 'Oh, sorry, Cybermen can't do that'."

▼ Below: Cyber-voice Nicholas Briggs and regular *Doctor Who* monster man Paul Kasey.

▼ Bottom: "Run!" The Doctor and Rose make a speedy retreat.

> "WE LIKED THE 'BUZZY' CYBERMEN VOICES – BUT YOU NEED TO BE ABLE TO UNDERSTAND THEM!" NICHOLAS BRIGGS

"Destroy them. Destroy them at once!"

Earthshock *(1982)*

"WE TURNED TO NICK BRIGGS FOR the voice," says Russell, "cos he's our voice expert, and such a valued member of the team. He's a great actor, and equally, a great technician – we needed someone who could be on set giving us a wonderful performance while simultaneously helping us to achieve the necessary sound – our sound men are busy enough! Plus, we love the man anyway, and wanted him back on set!"

Just as there were various possibilities for the suit's new look, the voice also presented a world of possibilities. Over the years, Cybermen have sounded like everything from Michael Palin gone mad (*The Tenth Planet*) to bass-heavy behemoths (*Earthshock* to *Silver Nemesis*).

"We did try various versions," remembers Russell. "Dear God, one day, I had a CD delivered, with about 12 different voices. They were only slightly different from each other, so listening to them and trying to define the differences drove me mad! They were labelled 'Speech 7 double fold-back' and 'Speech 7 WITHOUT double fold-back' or something. That was a long, long day. But the original on-set voice was slightly too slow: we sped it up a little and asked for a touch more clarity. Which Nick had already worked out anyway! He really is marvellous: you can phone him up at two in the morning and say 'How about five per cent less buzz?' and he does it!"

"Russell and Graeme really liked the buzzy voice of *Tomb* or *The Moonbase*," notes Nick, "but we all appreciate the difficulties in understanding it. This has got to appeal to mainstream viewers – the moment they hear something that's difficult to understand, they're gonna go, 'Oh, let's watch Ant and Dec!' So we're doing something a *bit* like that, but it will be completely easy to decipher.

"I can see why they went the way they did with the 1980s Cybermen," he adds. "If something's completely emotionless, you worry that it might be boring to listen to. But things are different now. It will look so amazing when they smash through windows – and then the monotone thing seems quite threatening. But if you're talking about a brightly-lit 1980s set where they've got 50 lines of dialogue per scene, pure monotone would be very boring. Here, the lines are well-chosen. They speak a fair bit, but they don't go on as much as... *me*, for example!"

Andrew Hayden-Smith

Hello, Andrew. You're a bit of a heartthrob, aren't you? Tell me about that.
I just think it's embarrassing, to be honest. [Chuckles] Especially when people say it. I don't know how to react. I mean, how would you react?

I'd revel in it, frankly.
It just makes me cringe. I don't get it.

Are you ready to be adored by Doctor Who fans?
I have been warned about it, yeah. I'm pretty excited to see what everyone says. I'm nervous as well, cos it's like such a big deal. I hope I've done a good job. I've just tried to enjoy it, and do the best I can.

What's the coolest thing that you get to do as Jake Simmonds?
Well, we're fighting against Cybus Industries, trying to destroy them, cos Jake is a Preacher, along with Ricky – who's Mickey's double – and Mrs Moore, and then the Cybermen come along, and we end up joining forces with the Doctor and Rose... so that's pretty cool. Lots of running about! [Grins] And I know how to handle a gun now – we had proper training.

"I didn't know the Cybermen, but my sister filled me in!"

In the fullness of time, do you think Jake will persuade Mickey to pick up where Ricky left off?
[Laughs] Watch this space! Yeah, you never know. They'd make a good couple. I've enjoyed working with Noel [Clarke, who plays Mickey and Ricky]. We have a laugh on set, and then we go back to the hotel and chill out after work. He's a great lad.

Were you familiar with Doctor Who before appearing in it? Did you know what a Cyberman was?
I didn't know the Cybermen, but my sister was a big fan, so she filled me in. She was very excited. She said that she was terrified of them. They're actually pretty scary when you see them up close! And I ended up watching quite a few of the original episodes with Cybermen.

How does this acting lark compare to presenting children's TV?
I've been presenting for three years, and I haven't acted for quite a while, so it was pretty strange coming back. But I loved it. After my first day, I was straight back into it. I'll go back to presenting for a bit after this, and then hopefully get more acting work, cos that's what I really want to do. Hopefully, for me, this is 'the next step'. I've always wanted to act. I was 12 when I got the part in *Byker Grove* [Andrew played Ben Carter in eight series of the CBBC drama], but that was ten years ago now. It's still what people want to talk about when they stop me in the street, especially students, but I never get tired of that. It was a good children's drama, and it was set in Newcastle, which is where I'm from.

Do you still consider Newcastle home?
I'm definitely proud to say that I'm from Newcastle. I'm based in London, but if I say that I'm going home, I mean to my mum and dad's in County Durham. Newcastle is a great city – vibrant, developing, cool people...

And what do you think of Cardiff?
It's cold! [Laughs] It's like Newcastle temperature at the minute. We're filming outside, and it's late at night. I think I've lost the feeling in my legs!

BENJAMIN COOK

"The actors have learnt the lines," explains Graeme, "so that when Nick speaks them, they're actually mouthing the lines inside and making the lights work. That's good, because there's a little bit of movement to them as they talk. That's the human side to them: just a little bit of body language."

"When you become as we are, you will serve the Cyber Race well."

Attack of the Cybermen *(1985)*

BACK ON SET, I'M GAZING INTO THE sightless eyes of ten silver Cyber-heads, sitting on a wall. Thankfully, none of these beautiful bonces accidentally fall.

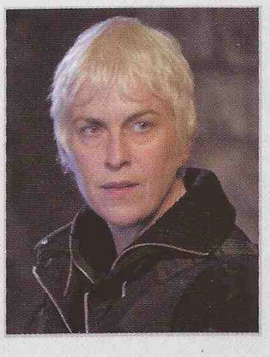
Next to them, sits a structure that resembles a Cyber ribcage... until you take a closer look and realise that it's a tower of Cyber-thongs, all nested together.

Between takes now, Cyber-performers walk around, suited-up apart from the pieces I've been examining. While grateful for the fresh air, they're further insulated against its frosty edge by black dressing gowns.

"Being quite warm is the best thing," says Jon Davey, a supporting Cyberman who secured this job through his agent. "The suit is quite snug-fitting. But it's really not bad at all. That audition at Millennium was quite nail-biting: I did initially have a problem getting my foot into the bottom part, but finally it popped in, through sheer bloody-mindedness."

▲ *The terrifying Cybernization process begins...*

▼ *The plucky Mrs Moore (Helen Griffin).*



Forgive the question, but what happens when you want to go to the toilet?

"There's an 'exit hole' under my cod-piece here," he smiles. "Obviously, the rubber gloves need to come off."

Shaun Dingwall produces a camera and carefully photographs some Cyber-heads. He's such a fan. Tries to play it down, mind...

"I got some great shots the other day," he enthuses, "when they were bathed in this red light. The Cybermen were always the ones that did it for me."

So you must have been delighted to actually appear in a Cyberman story, eh?

"Well," he hedges. "I wouldn't say *delighted*..."

He's fooling no-one. No-one!

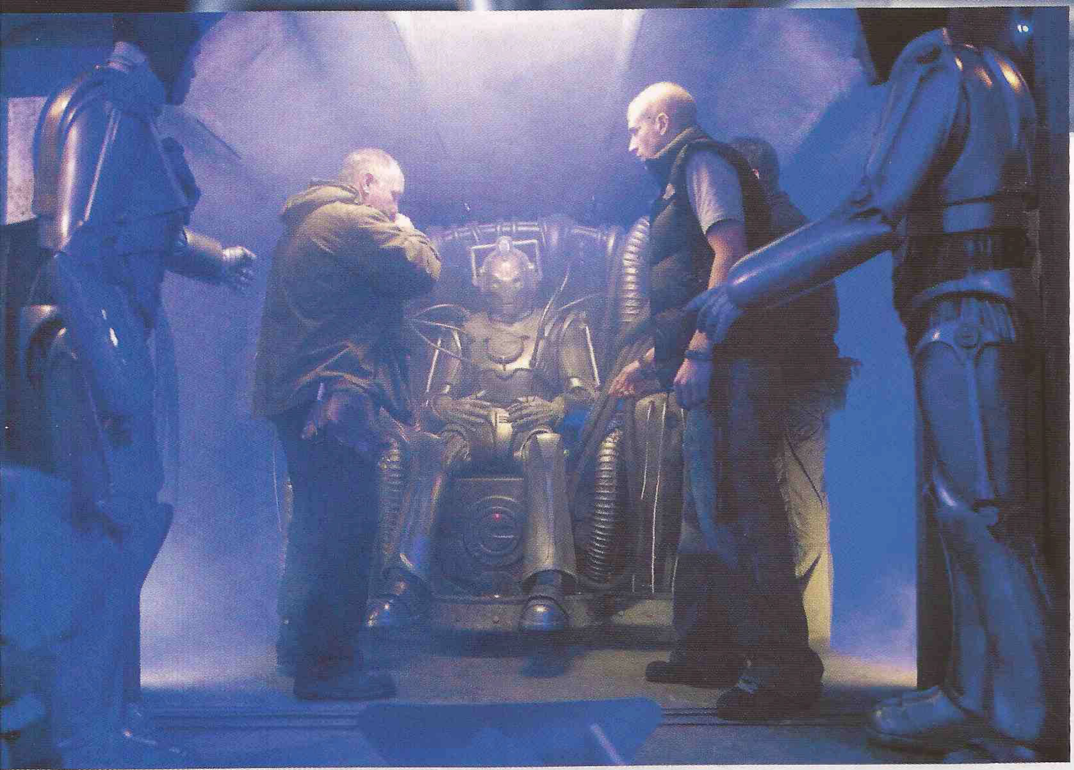
Inside, the Cybermen have taken control of the Tylers' mansion. Lumic's voice (delivered by Nick Briggs here, as a 'place-holder' for Roger Lloyd Pack's eventual performance) will beam down from his airborne lair to confront Don Warrington's President.

First, a rehearsal run-through. When the Cyberman strides up to execute Don, this is the first time the cast have heard one speak. Most of them can't help grinning through sheer glee as Nick's Cyber-voice emerges from speakers. In one of the actual takes, there's further hilarity when Don's earpiece pops out, mid-speech. David nimbly catches it and hands it back.

"You do fight down any impulses you have to say stupid lines over the speakers," confides Nick. "I feel those impulses the whole time! But you have to remember how distracting and annoying that would be if *you* were directing. If actors incessantly muck around when I'm directing audio plays, you think, 'It was funny the first time, now stop it!'"

"You should really be scared now," Clare Nicholson stresses to the party guests, who are surrounded by the steel fiends. "Absolute terror on your faces. You're gonna die. Cyberman-by-the-door, would you take your position, please?"

"I'm finally living the dream of being in *Doctor Who* as a walk-on part," enthuses Jules Burt from Plymouth. "I play the party's photographer. I've ▶



◀ already filmed my death scene – the Cyberman grabbed me on the shoulder and I had to shake a bit, and scream. Then I fell back onto some crash mats. They said they'd CGI my head, inserting sparks and stuff."

Steffan Morris, the Second Assistant Director, gets an enthusiastic response when he asks for party guests to return for additional filming tomorrow. "I've got 13 volunteers," he announces after a head count, "and we only need ten."

Nick adopts his finest evil-genius tones: "Kill three of them..."

"The Cyber Race needs no help from humans."

Silver Nemesis *(1988)*

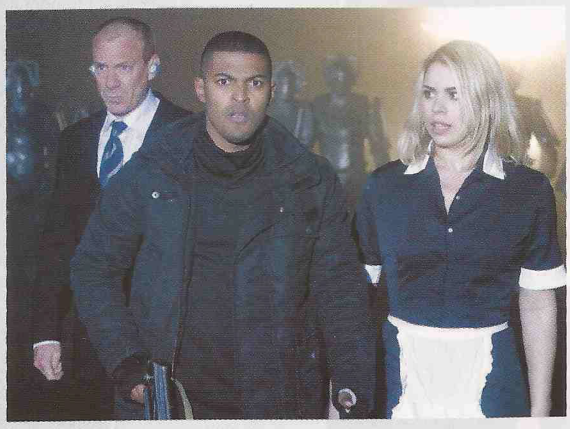
BRINGING CYBERMEN ON-SET triggers an obvious learning curve. This first becomes apparent during a scene in which Rose runs for one of the ballroom exits, only to bump into some relentlessly marching Cybes.

Thing is, these men-in-suits can't see exactly when to stop and Billie really does bump into them. "Oops," she winces, lightly shaking one hand. "They're really hard!"

In another take, the lead cyborg topples backwards like a knight in armour, threatening some kind of Cyber-domino collapse.

"There's a real danger of us trampling each other," David admits to Graeme. The director readily agrees and takes extra-special care to bark "Cut!" at the optimum moment.

Further difficulties arise when the circle of Cybermen tightens on the guests. Besides the unpredictability of people running around petrified, the Doctor and Rose have to thread their way through the melée. Tension before the first take is only slightly dissipated by a sneeze inside one Cyber-head...



Graeme makes a request: "As the Cybermen go in, can they raise their arms? Because that's how they're gonna kill people."

"We can't get touched, obviously, cos we'll die," David calls back. He thinks it over further. "If we do get touched, *shall* we die?"

As it happens, he and Billie don't make it through the circle. They end up squashed in the middle of everyone, with Cyber-hands very much grabbing them. The Doctor and Rose meet a horrendous demise.

"No arms up," Ailsa instructs her men, after a quick consultation with Graeme. "Back to just stepping forward."

Watching as the Cybermen reposition themselves around the party guests, Billie and David show genuine admiration for the supporting artists' commitment.

"Those poor guests are carrying real champagne glasses, aren't they?" ponders Billie, like a concerned parent.

"Yes," marvels David. "And phials of the ebola virus..."

▲ *Top: The Cyber-controller is made comfortable!*

▲ *Above: Rose steps through the looking glass, to meet very different versions of Pete Tyler and Mickey Smith.*

▼ *Is this the end of the Cybermen? We wouldn't bet on it...*

"Every human will receive a free upgrade. Upgrading is compulsory."

Rise of the Cybermen *(2006)*

THERE'S NO QUESTION THAT *Rise of the Cybermen* and *The Age of Steel* are set to stamp a large 'C' into people's hearts, whether they be casual viewers or seasoned fans.

Come April 2006, Graeme Harper reflects on his gruelling-yet-rewarding experience, while editing Episodes 12 and 13.

"My major concern," he admits, "was how the Cybermen would stand up now. A lot of things have changed, in terms of what we can accept as good representations of aliens, or even robots. I really wanted to bring Cybermen up to date and make them aggressive killing machines. I was bloomin' terrified every day of that shoot – in many ways it was a nightmare – but I just hope we've achieved what we set out to do."

"I've become numb to the word 'responsibility'," laughs Edward Thomas. "Every day, you're working on stuff thinking, 'God, this is like reinventing the wheel!' Number One for me was the TARDIS, then the Daleks and now the Cybermen."

Neill Gorton's especially pleased to have nailed the new Cybermen. He can walk the streets of Chesham with his head held high.

"And safely!" he chuckles. "I don't want to get lynched by a load of *Doctor Who* fans. We knew we had to get this *right* and get it good."

Now that Cybermen have been firmly established, can Russell imagine revisiting Mondas and Telos – not to mention Wednos and Thursdos?

"Well, *Attack of the Cybermen* seems to have covered all that territory very well," he offers. "While I'm happy to use themes and moments from the 'classic' series, I never want to actually repeat whole stories. So maybe not. Until someone walks through the door with the right idea, then all my principles fly out of the window... And bear in mind, there are still Cybermen in *this* universe – I insisted on making that clear in Episode 6. There are many more Cyber-stories waiting to be told."

So... after Episodes 5 and 6, when *will* we see Cybermen on our screens again?

The man's only reply is a metallic bellow: "Hush your mouth!" DWM

DOCTOR · WHO

BROADCAST
Saturday 27 May 2006, BBC One

WRITER
Mark Gatiss

DIRECTOR
Euros Lyn

STARRING
David Tennant, Billie Piper, Maureen Lipman, Ron Cook, Sam Cox, Rory Jennings, Jamie Foreman, Debra Gillett, Marie Lewis, Jean Challis

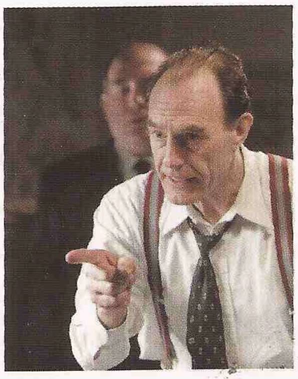
IN A NUTSHELL
London, 1953. The Doctor and Rose arrive just in time for the Coronation of Queen Elizabeth II. But something is amiss. Men in black are abducting citizens in broad daylight. Police cars are vanishing into thin air. As the Doctor points out, "This is Churchill's England, not Stalin's Russia." And isn't it odd, considers Rose, that every household in Florizel Street already owns a television set...?

QUOTE, UNQUOTE
GRAN: *I heard they rot your brains. Rot them into soup and your brain comes pouring out of your ears, that's what television does! It's true!*

TV PREVIEW

EPISODE 7:

THE IDIOT'S LANTERN



▲ *Top: Rose and the Doctor head back to the rock 'n' roll years.*

▲ *Above: Bishop (Sam Cox)*

▶ *The Doctor confronts Mr Magpie (Ron Cook)*

"MY ORIGINAL BRIEF WAS SOMETHING Fifties and rock 'n' roll," says Mark Gatiss, who scripted last year's *The Unquiet Dead*, and now is back with *The* – enticingly-titled – *Idiot's Lantern*." The specter of *Delta and the Bannermen* [the 1987 *Doctor Who* serial, set in the 1950s] was forever at my shoulder," he confesses, "but I worked out an idea set a bit earlier – around the Coronation – and the massive new audience that TV got at that time. I got very excited, because I love that early BBC period – Ally Pally, *Quatermass, et cetera* – and I really ran with that."

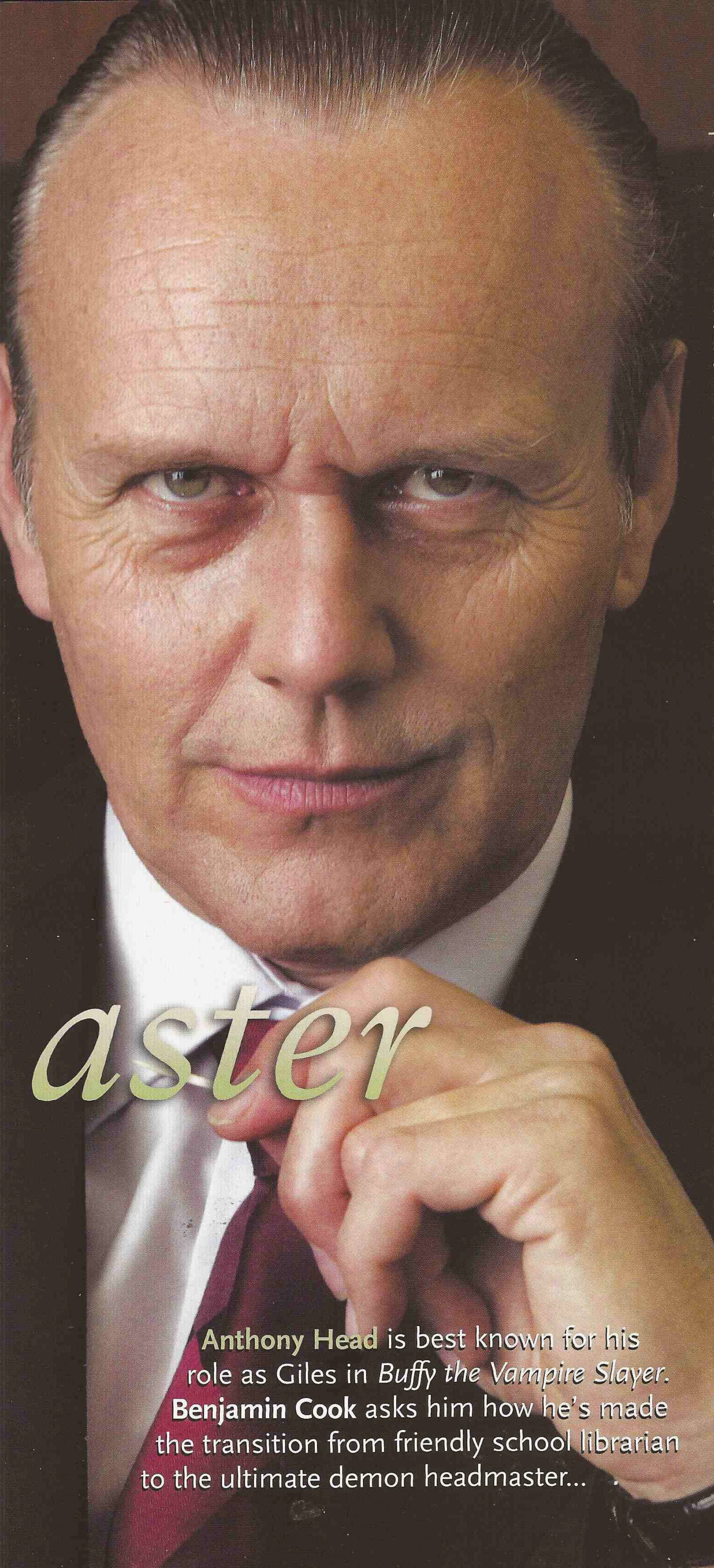
Although it has the same unsettling atmosphere as *The Unquiet Dead, The Idiot's Lantern* is an altogether more kinetic and urgent episode. "It's an historical, so it's similar in that sense," Mark muses, "but it's not a period for which I have a natural affinity, so researching all that was very interesting. I did a lot of reading about austerity Britain. It's remarkable how drab and miserable those years seem to have been, before rock 'n' roll exploded mid-decade. I suppose the more recent setting means that we're likely to get people complaining that there's a 1954 lampshade in a 1953 story, but that's just pedantry. The play's the thing!"

Indeed, the Coronation makes for a mesmerising backdrop. "Everyone knows a Coronation story from their parents," says Mark, "or were themselves crammed into a room with all the neighbours. The 'family around the TV' notion proved perfect for keeping the episode containable, and not too epic. I created a family through which we'd experience the excitement of the new medium, but Russell T Davies quite rightly spotted their potential as a family with secrets, and so the whole episode began to revolve around them."

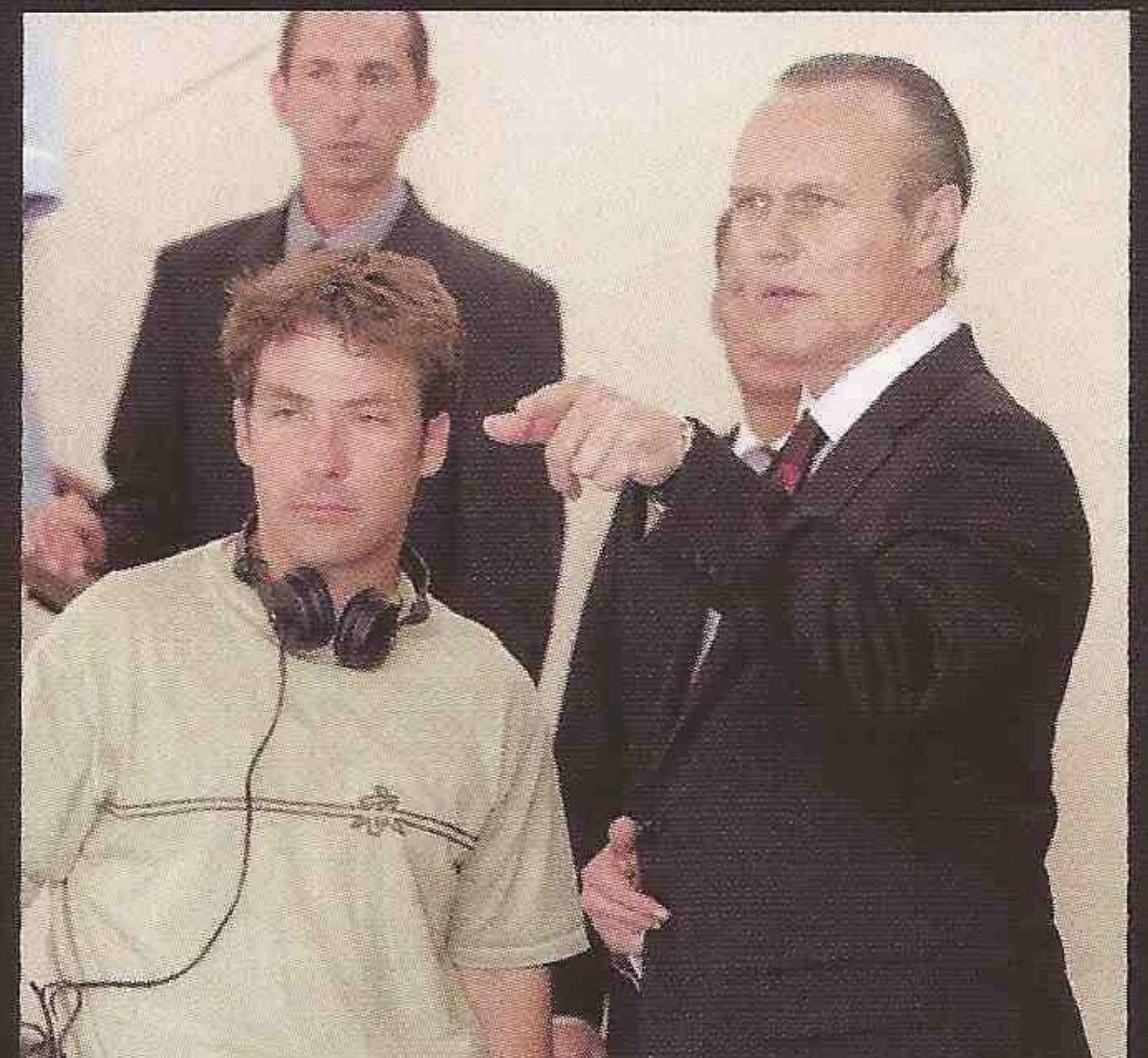
And Mark couldn't be happier with Maureen Lipman's casting as The Wire, a prim and posh TV announcer, with – of course – an unearthly glint in her eye. "By a bizarre quirk, because Maureen was doing *Glorious!* in the West End," explains Mark, "and could only spare an afternoon to shoot her scenes, we had to film around the corner from her house. She lives in Muswell Hill, so the natural place was Alexandra Palace – exactly where she'd have broadcast from if she'd been a real 1950s continuity announcer! I saw her interviewed shortly afterwards, and she said that doing *Doctor Who* would take care of her street cred for a year. *Doctor Who* is cool!"

As this issue went to press, Mark had still only seen an early edit of his episode, but he seemed pleased with its slick production values. "Euros [Lyn, the director] has done a wonderful job," he enthuses, "and the cast are terrific. It's always weird seeing a first cut, because it's never quite as you imagined it, but I think it's very spooky and a lot of fun, which is what *Doctor Who* should be. David and Billie seem to be having a whale of a time, and I hope the audience does too." **BENJAMIN COOK**

Head Master



Anthony Head is best known for his role as Giles in *Buffy the Vampire Slayer*. **Benjamin Cook** asks him how he's made the transition from friendly school librarian to the ultimate demon headmaster...



In Toby Whithouse's script for *School Reunion*, Hector Finch is described as '*charismatic, impressive, well-groomed, and smooth*.' This begs the question: how similar is Anthony Head to the character that he plays?

The question elicits a sly chuckle. "Well," ventures Anthony, "I've always played rather smooth parts primarily – obviously, I think first of the coffee commercials. And charismatic? I've no idea. I suppose so. If I weren't remotely charismatic, it'd be tough to feign, so there must be something there. Well-dressed? Um... I fit pretty much any clothes. I have one of those bodies. Oh, hang on –"

Something is happening on the other end of the phone line. It's his daughter. "She's making faces at me," explains Anthony. "Ha! C'mon, Daisy, I brush up all right, don't I? Yes. My daughter says I dress well."

Does Anthony have to work hard at being a sex symbol, or is it something that comes effortlessly?

"To be honest," he laughs, "I don't think of myself as having sex appeal. I'm very flattered, but I just think of myself as a jobbing actor, really."

Anthony, 52, is most widely known for his role as Rupert Giles in the American fantasy-drama series *Buffy the Vampire Slayer*. "When *Buffy* came up," he says, "I was delighted at the idea of playing a character role instead of the usual smooth-talking debonair type. But I wouldn't call Mr Finch sexy."

How, then, did he prepare for playing a Krillitane?

"My acting teacher in LA says, 'When you you're reading a part, you want to avoid the organ rejects,' which is basically the kind of part that you really want to do but you can't hear your own voice in it when you're reading. Well, Finch the complete opposite of one of those. When I read the script, I could kind of hear him, and sort of see him. Obviously, that appearance evolved. There's a part of me in there as well."

Is there anything that you can't help but admire about Finch?

"I don't admire him: I just enjoyed him greatly. I love the confrontation scene at the swimming pool. That's such a cool moment. I was being pretty quiet, very measured, which worked for me in that scene – it was the way that the scene felt, and the way that David [Tennant] was playing it too. Rather than shouting in this big, cavernous place, it felt really right to hold it all in. But there were other scenes where you don't have to hold back. It was wonderful to be all, 'Look at me! Let me tell you about my world!' Actually, something that I did do – I discovered that I could do this when I was playing Frank N Furter in *The Rocky Horror Show* – was open my mouth extraordinarily wide! There was something quite demonic about the Krillitane, and when I found out that the models for the monsters – my band of brothers – had these big old jaws... well, it was just perfect."

You do have an incredibly large mouth.

"It's remarkable, isn't it? And did you like the noise that I make? The battle cry? It's my own very, very odd noise. I found that I could do that a few years ago, and I've been waiting for an opportunity to use it ever since! When I read the script, I thought, 'The moment has arrived!' I was delighted, but I think the crew was terrified."

Are you worried about scaring the children?

"Oh, I'm sure I did," he considers. "I was determined to have a fantastic time playing Finch."

There must have been kids all over the country wetting the bed.

"That's far too graphic an image to cope to cope with. Ha! You can't chicken out of making the monsters scary, not in something like *Doctor Who*. I mean, the BBC started showing edited versions of *Buffy* early in the evening, and a lot of people got upset about that, cos it was an adult show as well. Of course, *Doctor Who* is a family show, so there needs to be a cut-off point, but we don't need to go too far down that route. The visual effects are marvellous. Have they upped the ante this series? It seems to be that the effects are better. The effects got much better in *Buffy* after the first series. Originally, though, we were supposed to see Finch's wings, and I'd come up with a way of doing it, unfurling them like a bat, without showing them fully, and we talked about it. In the end, they decided that it was beyond the budget, which was probably the right decision."

I wonder whether Anthony was a fan of *Doctor Who* beforehand.

"I was always a fan," he replies. "It was a huge thing for everybody. In the early days, we were old family friends of Ron Grainer [the composer of the *Doctor Who* theme]. In fact, I went to his wife's playschool when I was very, very young, and he used to play the piano, actually, and tell tales of Bre'r Rabbit! Patrick Troughton was my favourite Doctor, but then, for me, it started to wane. I did like Tom Baker, although I didn't really get Jon Pertwee. Each time they reinvented it, I'd check it out, but I got the impression that someone was trying too hard. Actually, when they were doing the American version, I spoke to producers both here and in LA about the possibility of getting involved..."

Over the last decade, Anthony's name has been bandied about in the press whenever a new Doctor is about to be cast (in 2003, *Radio Times* readers even voted him the actor that they'd most like to play the role). The 1996 TV Movie – which, in the event, starred Paul McGann – was a case in point. "It wasn't even an approach," says Anthony. "It was just a general kind of nod. They saw me, but they chose Paul, quite rightly. The series – had it gone to a series – sounded interesting. The Daleks would have been involved. But that never materialised. Three or four years ago, when I came back from *Buffy*, I was asked to go up for it again, but I felt that one science-fiction icon – one iconic role – was enough, so I said 'no.' When Christopher Eccleston bowed out, my agent said, 'Now, are you sure you don't want to go up for it?' I said, 'Well, maybe...?' But by that time they'd already cast David."

When David hangs up his coat, is it something that Anthony would consider again?

"I think David is in there for the long haul," he laughs. "It's not a huge jump, is it? I mean, Giles isn't the Doctor, but you can see quite easily that there's a light side and a dark side to both of them, and an eccentricity. Now that they've gone younger, I might have missed my chance. They've gone down a very interesting route with David. But who knows? Keep an open mind about everything."

I remind Anthony that I was on set on the evening that they were filming in the kitchens at Fitzalan High School. Like most of the cast and crew, Anthony has mixed feelings towards the Doctor's metal pooch... "I met the guy who controlled K9," he says, "and he was a very sweet man, but what's odd about it – what beats me – is that no one had properly updated the dog's mechanisms. I mean, it's still the same unreliable radio-controlled creature that it always was! I thought things had moved on a bit. I did say, 'Why don't we have one on wheels that you can push in? You could roll it in, and stop it with a nylon cable that you can't see...?' You'd know that it could trundle forward and stop on its mark, and you could move it quickly, cos one thing that K9 can't do is move very fast. He went all over the place. They must have known the drawbacks of the radio-controlled model, and you'd have thought that they'd make it easier for themselves. But I know people are huge fans of that dog..."

As well as man's best friend to contend with, Anthony was splattered in Krillitane oil – green gunk from the very depths of the visual effects department. "I didn't get an awful lot of it on me," he professes. "I've had worse on me."

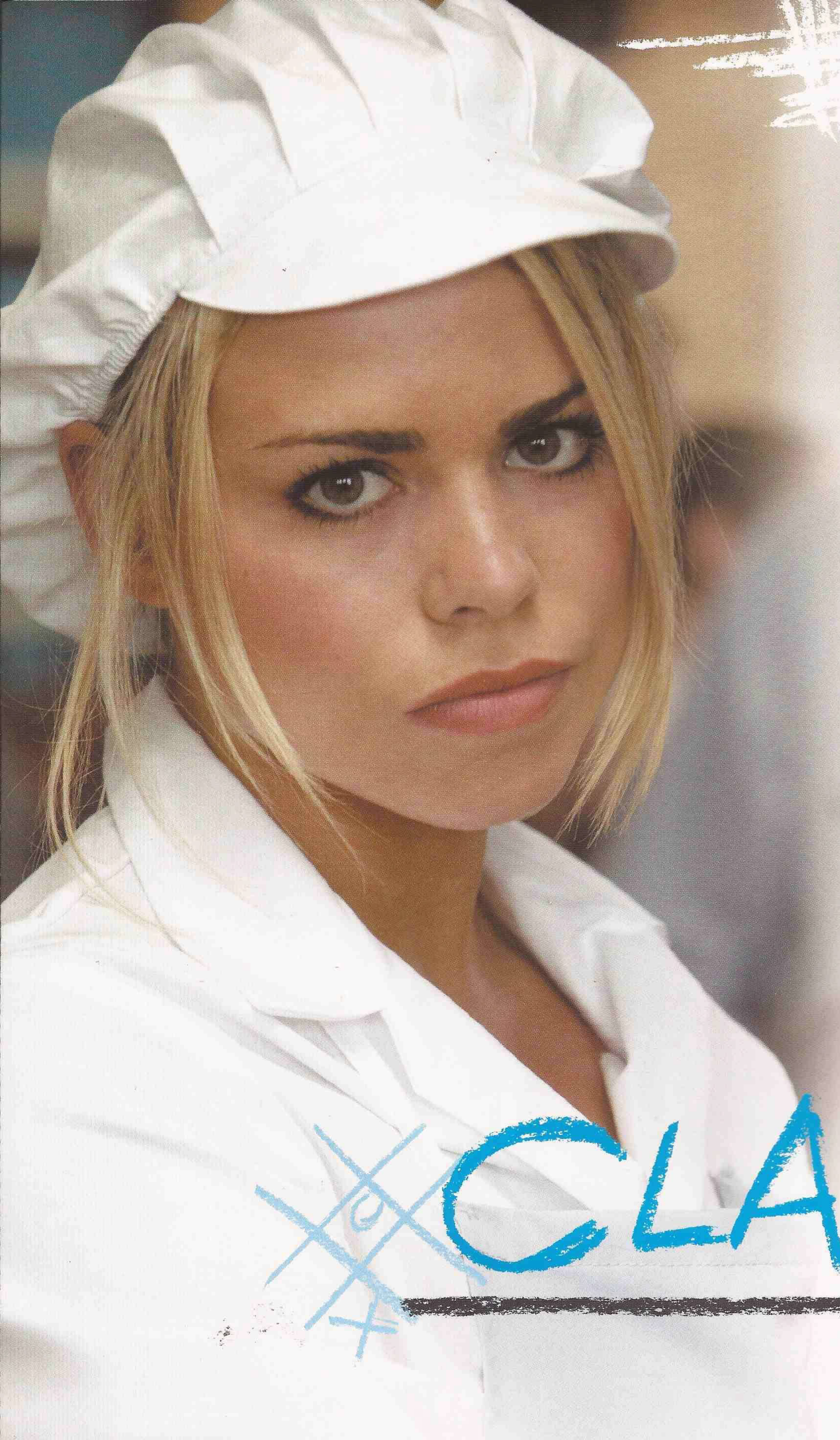
Some actors hate doing scenes where they get messed up or look dishevelled ("I wonder why that is..."), but does Anthony mind looking a mess on screen? Or does he shudder when he reads directions that say, '*Hector Finch gets covered in green goo*'...?

"No, I mean, I shudder when I read lines like 'The Prime Minister acts out Sebastian's wildest fantasies!' That's slightly worrying. But that's what I'm in the job for."

Since 2003, Anthony has featured regularly in popular BBC comedy show *Little Britain*, playing the Premier opposite David Walliams' smitten aide, Sebastian Love. "I couldn't be in this job," continues Anthony, "if I refused to do what the scripts demanded. I did try, very diplomatically, to persuade Matt [Lucas] and David not to make the Prime Minister quite such a gay icon, and not have him dance to the Village People! But they wouldn't have it. Geoff Posner, the producer, said, 'Have you got a problem with it?' And I had to say, 'Well... no.' In comparison, a bit of gunk is all right. I've had my share of gunge."

Finally, then, does it bother Anthony that, despite his impressive CV, there are still people out there who think of him as 'that bloke from the Gold Blend coffee commercials'?

"Ha! I think that's a generation thing," he chuckles. "It's very refreshing to meet younger people who haven't even heard of Gold Blend. They have no idea. It doesn't bother me at all. It gave me the opportunity to work in the States, which I probably wouldn't have had otherwise, I must say. It gave me a profile out there. I probably wouldn't have got *Buffy* if it hadn't been for those commercials, and I probably wouldn't now be playing parts like Finch. So I can't begrudge it." DWM



CLASS WAR

Benjamin Cook handed this article in very late, with the lame excuse that his robot dog ate it. We don't believe him for one moment, and have kept him behind after class for detention and six of the best. Hm, anyway, here's his report on *School Reunion*...

It's 24 August, 2005. This morning, Billie Piper will mostly be serving chips. Stood behind the counter in the canteen at Fitzalan High School, in Cardiff, dressed as a dinner lady, complete with protective headwear, Billie blends in remarkably well.

The director, James Hawes, plots the camera movements for the next shot ("And we're coming down on to the custard...!" he enthuses): panning along a line of school children – and the Doctor – queuing up for Rose to serve them their lunch.

"Hold your food trays well forward," first assistant Jon Older tells the kids.

"Have we got more of those chips?" asks James.

"They'll have what they're given," smiles Billie, scratching her back with a ladle.

In between takes, David Tennant chats happily with the pupils, who are volunteers – and wannabe TV stars – from local schools. "Have you broken it?" he exclaims, when one girl snaps her watchstrap. "Ooh dear, the whole show will collapse now! We're gonna have to cancel cos you've broken your watch."

"Quiet, everyone," shouts Jon. "A little bit of chip activity, please," and Billie starts shovelling chips on to trays. "Here we go, for a take..."

"The kids were brilliant," says Jon, when we catch up later. "They were essentially coming in for the pleasure of doing it, and to benefit their school – but not themselves – financially, so my biggest concern was that they mightn't all come back once they'd spent a day hanging around on set, not always doing something. But I don't think we lost anyone over the week or so that we were filming. They all seemed to really get into it. One or two of them were real little stars in the making."

"It was about saying thank you," adds James, "to the schools and to the kids. After all, this is a family show, so kids are a big part of it. I mean, we were a bit disappointed at not getting more kids from more backgrounds, because it's supposed to be a London-set episode, and that's not always on screen, but they were volunteers, and so it was up to them whether they turned up or not one day after another, or at all, and it was amazing that most of them turned up every day, in the middle of their summer holidays."

"The modern-day comprehensive is a wonderful setting," acknowledges Toby Whithouse, the writer of this episode, "because it makes creepy what is incredibly mundane. Underneath, there's this huge, weird, epic story going on, and it's the juxtaposition of the everyday and the epic that makes for such a great combination. Hopefully, kids going back to school on the Monday after transmission will have been wondering which one of their teachers is an alien!"

"Ooh, hello," exclaims script editor Helen Raynor, as she spots executive producer Julie Gardner slumped in a chair behind the cameras. "I thought you were one of the kids."

"I am. In my hoodie. I'm an ASBO kid," laughs Julie, who's on set all this week ("Oh, the power," she cackles), standing in for producer Phil Collinson who's on holiday. "Have you seen K9?"

Helen nods. "He's beautiful, isn't he? He's like a little coffee table!"

Meanwhile, in the kitchen, Rose is on the phone to her boyfriend, Mickey. "Do you think she should be a bit dirtier?" asks Non Eleri Hughes, the script supervisor, who's responsible for continuity.

"Yes, dirty her up," says James. "She's far too clean," and so Anwen Davies from make-up obliges ("I love my job," she grins) splatters custard down Billie's costume.

But Jon's mind is on the next scene: K9's first of this shoot. "Can we take this opportunity," he asks James, "to try Muttley out on the kitchen tiles?"

"Yes, okay," sighs James. "I know you've been dying to, Jon, but you're not getting paid. It's care in the community, think of it like that."

"I was delighted," admits Jon, later, "that James and I ended up with *School Reunion* in our block, cos originally we were supposed to do *Tooth and Claw*, but then the production order was changed. I can kind of understand why having K9 turn up on a regular basis would be a bit of a nightmare – his operating systems are more or less unchanged since the 1980s – but it was nice to have him back for a while. I even got to meet one of the original K9s when an emergency call to [one-time K9 operator] Mat Irvine saw him turn up with one of the original props, for the closing scenes with Sarah Jane and the TARDIS."

▲ *The Doctor hears a familiar name...*

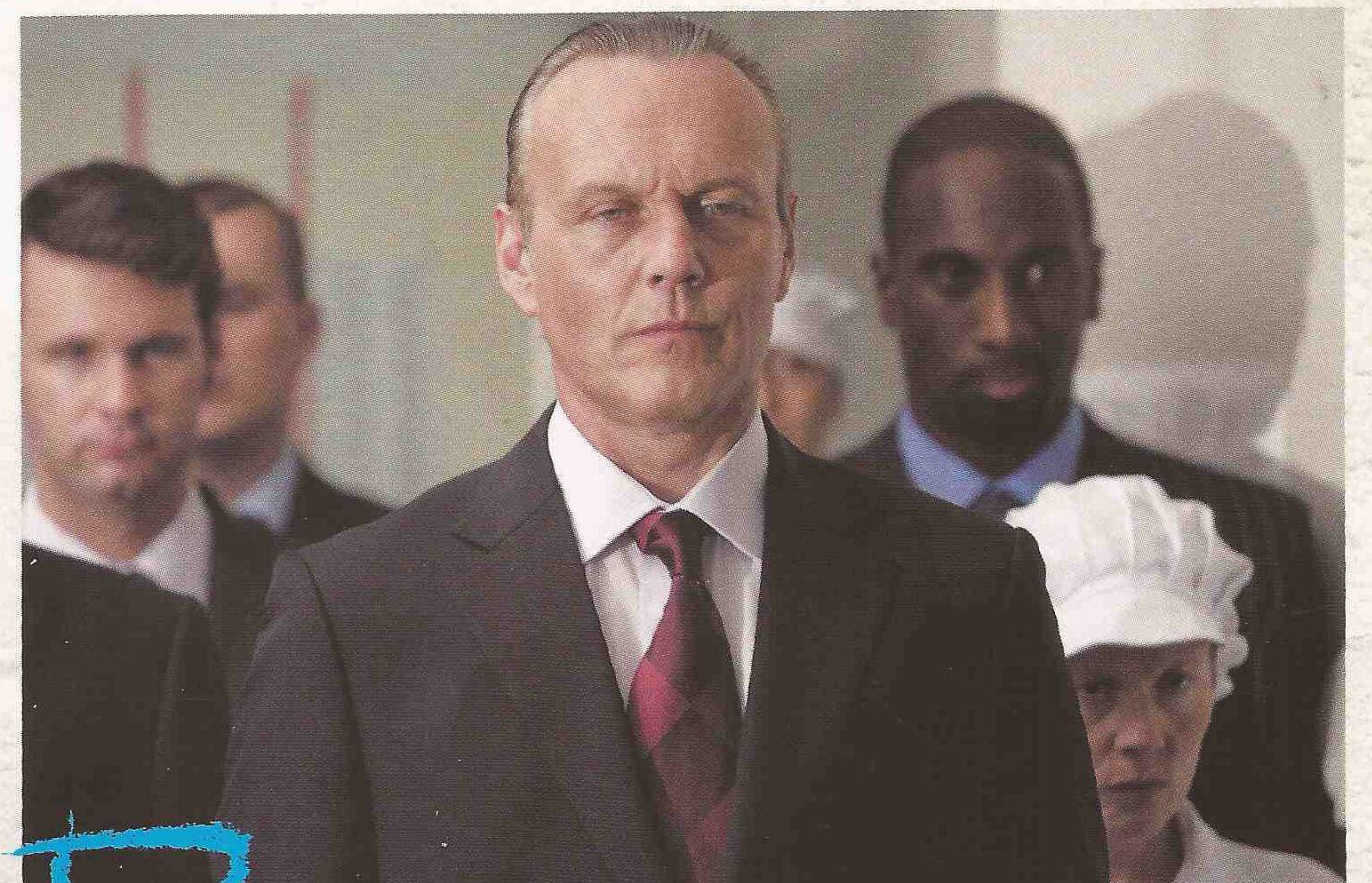
Back on set, and K9 has just crashed into a kitchen wall (as he did last issue, and in every Andrew Pixley *Archive* a propos *The Invisible Enemy* to *Warriors' Gate*). "Was that K9's first shot?" asks David, as a man with a screwdriver gets down on all fours and pokes around in the pooch's innards.

"Couldn't you tell?!" shrieks Julie. "He was veering off everywhere!"

"He's speeding," sobs James. "Why's he speeding? He's not Schumacher!"

"And the director has just given himself a scaly black card," announces Jon, as James produces a card from his top pocket, and holds it up for all to see. Confused? (You will be!) Keep reading...

▼ *The arrival of the new headmaster is bad news for the kids of Deffry Vale...*



"It's a real nostalgia hit," says David, when we grab a chat while K9 is being mended. "This is the third episode that I've shot, so to suddenly be playing the Doctor, and then be joined by Sarah Jane and K9, it's all a bit of reality check. John Leeson [the voice of K9] isn't on set with us: he's recording his stuff afterwards, which is a shame, cos that would have completed the picture. But it's great to have K9 here. He still had his moments of, um... er... I don't know what the word would be... he doesn't work, basically! Not all the time. He's bumping into quite a few walls, and I don't think he'll ever manage anything in one take. Having said that, I will forgive him a great deal, because it's K9," he beams, "and that's kind of special."

And what's Elisabeth Sladen – *aka* Sarah Jane Smith – like to work with?

"She doesn't bump into the furniture. She's better at following the stage directions."

She was a bit of a childhood hero of yours, wasn't she?

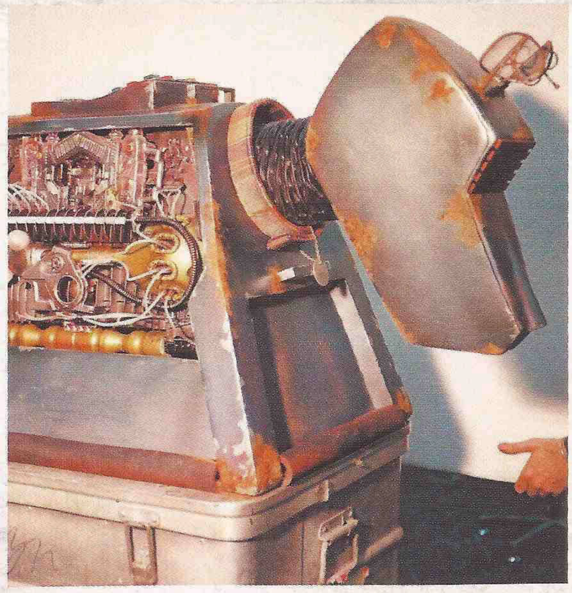
"It's her voice, I think, that particularly takes me back," says David. "She hasn't aged much at all – she looks just about exactly the same – but there's something, even when I was a kid, that just enchanted me about her voice. And it's still there: that slight breathy quality. Everything's very in the moment with her, very near the surface, and very real, and I think that's all in her voice. At the read-through, as soon as she opened her mouth, I got shivers, and I've still got shivers here on set."

The sandwiches and cakes arrive – refreshments for the cast and crew – just as David is called away for another take. Oh, what a shame! "Don't eat the cream horns," he orders, "cos I want a cream horn: I don't want a Danish."

"See, it's gone to his head," sniffs Steve from make-up. "He wasn't like this on *Casanova*."

"I don't even like cream horns," nods David.

"I think it was inevitable," says Toby, "that Sarah Jane and Rose would not get on initially. The story demanded that, really. Given the intensity of the ▶



◀ relationship that the Doctor had with Sarah Jane, and the fact that he ostensibly dumped her without much of an explanation, and then returned for her to see that he was living it up with a new young wild thing, I think it was inevitable that there would be friction between those characters. You're sort of kind of hoping that they're going to have a bitch fight at some point, aren't you?"

"Elisabeth was aware that the show had changed a lot," says James, "and that the nature of performance on television had changed considerably. She was wise to be thinking about that. She was keen that we were careful about how to pitch the performance. Also, let's be honest, there's a whole poignancy to an actress who is now 30 years later on in her career, having to deal with lines from the younger assistant about the missus and the ex, the new girl and the has-been. It really does touch a nerve, because age is unforgiving, whether in character or for real. The first thing that Elisabeth had to do, on her first day on set, was run away from an exploding door, hand-in-hand with the Doctor, which is part of what this series is about – these little iconic moments – and it was like the moment she did that running, the whole character came flooding back, and she began to inhabit it."

And did K9 live up to expectations?

"I'd been given warnings about that dog," he chuckles, "not least from Jon Older – being a *Doctor Who* fanatic, he was able to talk me through blow by blow what I should expect. Of course, all these years on, there was a chance that we wouldn't have these problems. Yeah, right! He turned up in the kitchen – oh, I'm sorry, he can't deal with the uneven tile surface. He turned up where he had to go on a parquet floor – oh, I'm sorry, it's a bit shiny, and he can't get a grip. It was doing my head in."

"YOU CAN'T HELP BUT WANT TO CUDDLE K9 – EVEN IF IT DOES WEIGH SEVEN TONS!" JAMES HAWES

When no one was looking, did you ever kick K9? You must have been tempted...

"If only! No, I didn't kick him, cos you can't help but love the stupid mutt. Why do we connect with this angular little dog? It is ridiculous. You can't help but want to cuddle it, even if it does weigh seven tons."

"I could never kick K9," concurs Jon. "Not once. Not even when he was rambling off into the farthest corners of the set, and missing his mark for the 15th time. But I did, on the odd occasion, pat his head and tell him that he was a 'good boy'. He wouldn't chase sticks, though, which was a bit disappointing."

In fact, for the scene in which the Doctor says goodbye to his tin pet ("Just give him a gentle caress," James advises David), Jon reads in K9's lines ("Why they didn't use my version in the final cut," he says, "I'll never know!"), and K9 – virtually stationary for this shot – manages to hit his mark, much to everyone's surprise.

"But we're going to go again," orders James, producing a yellow card and showing it to the metal one. "I've got notes for the dog! And we lost the end of your last line, David. And it could have been a bit better, frankly."

David smiles. "How rude!"

The reverse shot is just on K9. "Shall I still read in my lines?" asks David.

"I think you should," says James, "or you're only going to hurt his feelings, and it's disrespectful to another artiste." He pauses, and stares around the room. "I'm looking at a lot of grown men, crying with laughter, pinching themselves...! C'mon, guys, pull yourselves together! It's only a metal dog."

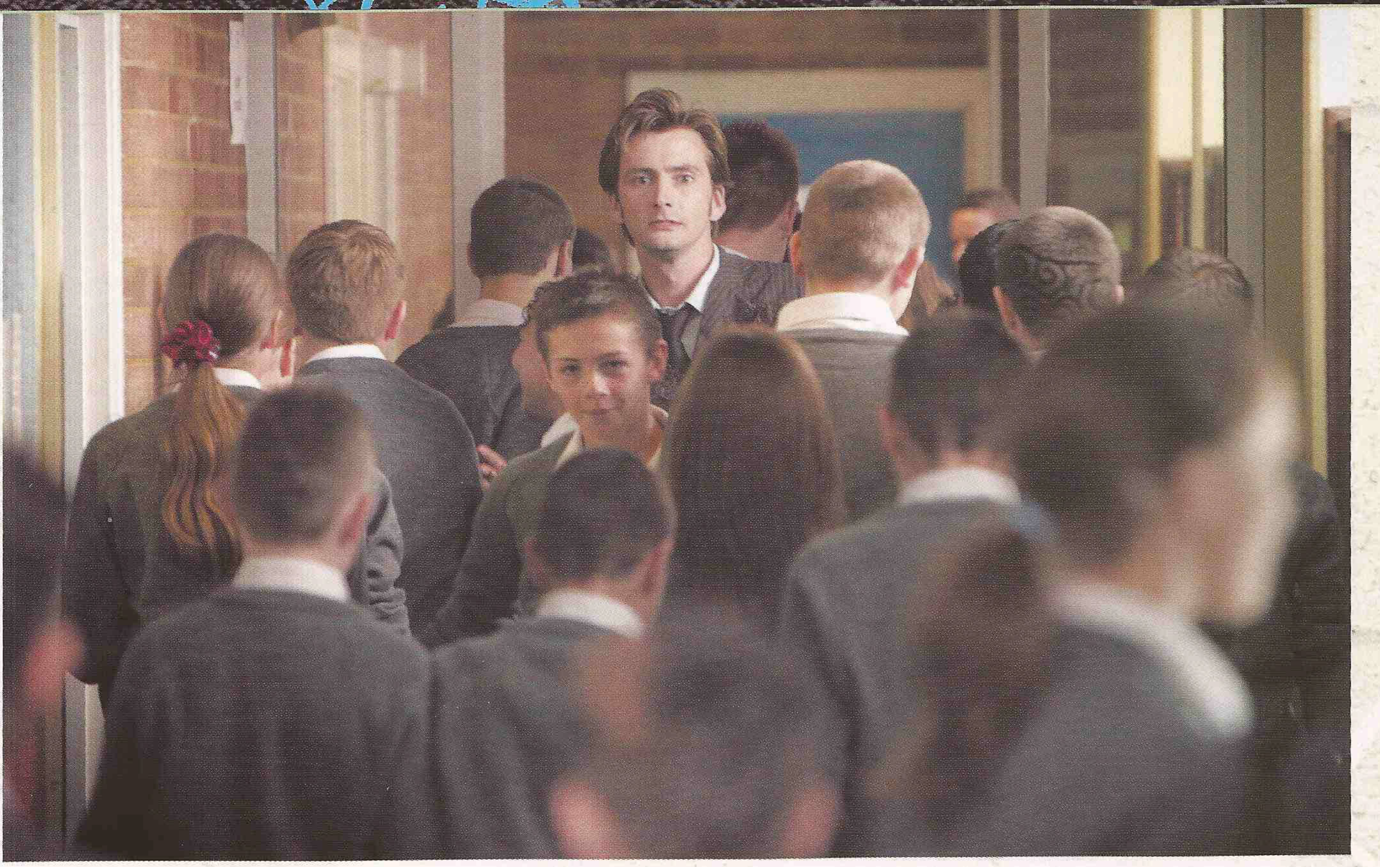
"Inevitably," says Toby, "K9 had to have a different role to the one that he had in the 1970s and 1980s, cos of the total reinvention of the show. This episode has a strong emotional core, and there wasn't really a place for K9 within that. I needed him to serve a different purpose. By the same token, I was wary of him becoming a comedic character. I was worried about that. But there's a moment when Mickey realises that, in a way, he is fulfilling the role of the metal dog, and that gave K9 more of a purpose. To be honest, Mickey didn't arrive till the second or third draft. Things move incredibly fast at BBC Wales, and my episode was originally going to be very late in the series, but then, just when I thought I had loads of time to write the script, I was suddenly bumped right forward, and so I found myself writing for Mickey."

"The yellow gunk is coming your way," James warns the actors playing Krillitanes, who are about to do the scene in the kitchen where they get drenched in their own oil. "It's nothing that'll hurt, although a little bit in your eye might smart."

"Are we slamming the door open as we burst in," asks Anthony Head, who plays Hector Finch, the alpha male Krillitane, "or just coming through it?"

▲ *Top: Doctor John Smith meets Sarah Jane Smith...*

▲ *Above: Poor old K9 is a bit the worse for wear since he last trundled onto our screens.*



▲ Top: Not a happy-slapping hoody in sight!

"Just coming through it," answers James. "You, Anthony, have a measured approach, but your troops are quicker, more eager."

"Do Krillitanes get out of breath?" asks Anthony, aware that he and his brothers have just been legging it down corridors.

"I very much doubt it," admits James, "cos they can change their form at any time – to something with bigger lungs, and less of a smoking habit!"

"Cool."

"I love the idea of a strong, seductive villain," says Toby. "I've always enjoyed writing nasty characters more than nice characters. In earlier drafts, even though he was still the lead alien, I seem to remember Finch being quite weak as a character, and there being a rivalry between him and one of the other aliens. But that kind of got erased as the drafting process went along. Anthony brings such weight and such charisma to that role."

"People had become so used to him as Giles in *Buffy the Vampire Slayer*," says James, "as this cuddly, archetypal English gentleman, and Finch could not be more different. The moment that he arrived on set, you just knew that it was going to be a startling performance. He was inspiring. And so we covered him in goo...!"

"The gunk was diluted gelatine powder, I think," says Jon, "with vegetable colourings in it. Anything involving live-action special effects has to be carefully thought out beforehand, and planned so as to minimise any risks to the cast and crew, and it's my job to make sure that everyone knows exactly what's going to happen when the pyrotechnics are set off, so that there aren't any nasty surprises. With a good special effects crew, there shouldn't be any appreciable risks in something like blowing up the oil containers in the kitchen. It's all smoke and mirrors, really."

▲ Above: Bats in the basement. And in the corridors!

▲ There's more than just rats on the menu at Deffry Vale School...

"Stand by with the gunk," calls out Jon, as the special-effects boys' fingers hover over the buttons that trigger the detonators. "And... *action*!"

"It's that dog with the nasty bite," Anthony snarls, as K9 trundles up to a vat and... BOOM! SPLAT!

"You... bad... dog!"

"Affirmative," yelps Jon, and the crew breaks into enthusiastic applause.

"It got you, didn't it?" smiles Anthony, pointing at Jon, who has green in his hair.

"That's a wrap," declares James, as Jon and the Krillitanes wipe themselves off with a tissue. "You can all go home and tell stories of what you did today at school."

"You've got a laser that you can't see," explains James later, "coming out of a dog that won't move, supposedly blowing up these vats, and sending yellow-green oil all over expensive suits, and even more expensive actors... well, that was the theory. But how do you throw green goo across a kitchen and catch it on camera? It was ludicrous! It turned into a bit of a number, because we had to film it in a big kitchen, but you'd be amazed at how small the kitchens are in South Wales schools! And we could only do it once, because ▶

HEADMASTER

► The Doctor makes a horrible discovery in the Headmaster's office...

THE SCHOOL DOCTOR

Hello, David. What was your worst subject at school?
In terms of the one that I loathed, my worst subject was Maths, and related things like Physics. And Chemistry turned into Maths, which annoyed me enormously, cos I'd been quite enjoying Chemistry! But I wasn't that bad at Maths particularly; I just hated doing it. [Thinks] What was I actually bad at? I didn't flunk anything.

Were you much good on the sports field?
Not particularly. I was in the rugby team very, very briefly, but only because I couldn't get out of it! I loathed it. As soon as I could wriggle out of it, I did. I hated all that macho posturing nonsense that they love to do.

Were you well behaved at school?
I remember complaining about things, and feeling very hard done by. I didn't enjoy the process of having to go to school, because I didn't want to be doing it, and it felt very wrong to me that I should be forced to go somewhere that I didn't want to be.

Where did you want to be instead? Don't tell me, run away and be an actor?
Yeah, I did! [Laughs] I was precociously confident that that's what I was going to do, therefore it was all a bit of a waste of time, because I was just marking time until I got to go to drama school at 17. The very fact of childhood – not being allowed any responsibility – was one that annoyed me enormously. It felt very unfair.

You seemed very popular with the school kids on set, who were bugging you at every opportunity –
They weren't bugging me. They were all charming.

Tom Baker claims that he used to maintain the Doctor's mystique in public by swapping his beer for an orange juice, et cetera, should a child appear.
I don't know that I feel like that yet. I don't feel responsible for the character when, say, I'm sitting on the tube. I don't know whether that's irresponsible of me. Maybe I've got a bit more getting used to it? I mean, I'm not going to walk down the street swearing my head off, or lobbing cans of beer at people, but then I wouldn't do that anyway. How responsible should one be to the character? I've done other things while I've been the Doctor, and I don't feel any responsibility to make them family-friendly shows or anything. Is that irresponsible?

I don't think so. It's realistic, isn't it?
Yeah, cos I don't feel like I'm a Time Lord when I'm sitting on the tube, so it doesn't compute to me that others would imagine that I am. When I was a kid, I remember very clearly understanding that there were actors and there were parts, so I suppose I just assume that all kids have that understanding, and I'm going to assume that until it's proven to me otherwise. Most children don't think to come up and talk to you; it's usually their parents that thrust them in your face. But people have been courteous, polite, friendly, enthusiastic; nobody's been weird or difficult.

◀ you haven't got time to clean it up and start again. Well, it sort of worked. It wasn't out best effect ever, but I love the face-off between Finch and K9..."

STUDENTS, STUDENTS, GOING TO and fro, student, students, students. In the middle of the throng are the Doctor, Sarah Jane, Rose, and Mickey. "It's time I had a word with Mr Finch," the Doctor tells them, and heads into the school foyer.

"CUT!" says James, and then turns to Jon. "The kids are walking in too fast. It needs to be five times as slow."

"I've never seen anybody so keen to get to school," agrees Elisabeth.

Today is Friday 2 September. Filming has moved to Newport's Duffryn High School, where, from one of the windows, someone has hung a banner that reads 'WE LOVE YOU BILLY' [sic]. Maybe the sixth-form boys are closet Hartnell fans? There are over 200 people on set today, what with the cast, the crew, and children everywhere.

The second scene of the day is Mickey and K9 in Sarah Jane's car. But noise from the neighbouring building site is ruining every other take. The foreman is away on business, and un-contactable, and his minions are refusing to lay down their weapons.

"This is just loathsome," growls James. "Why don't they take a long lunch while the foreman's away, like any other decent British worker would do?"

And then Noel thumps K9's head so hard that one of his ears snaps off. "Is it broken?" asks the producer, Phil Collinson, who's back from holiday (so no long lunch for the *Doctor Who* crew). "How long will it take to fix?"

It'll take 10 minutes to fix, because the ear was linked to a servo. K9's side-panel is removed once again, and out comes the screwdriver to fix it. "No twisting the ear this time," says James.

"Can I pretend to twist it, though?" asks Noel.

"No! Be nice to the doggie!" replies Phil firmly.

To achieve more in the limited time available, two units are working simultaneously today ("This show needs a bloody time machine," says James). In an abandoned outhouse that's doubling for part of the kitchen, a second crew is filming the scene in which Rose takes a sample of oil from one of the vats. It's an arty shot from the oil's point-of-view.

"Is that deep enough for you?" asks Billie, poking her spoon into the vat. "Sorry," she giggles, "it's Friday."

A man with a cardboard wing on a wooden pole waves it earnestly about Billie's head. He's very good. "Would you mind giving me a cue for the shadow," asks Billie, "cos I'm just chancing it at the moment?"

James runs between the first and second units ("I could do with a transmat!"), okaying each set-up before it can go ahead. At the moment, he's busy with a dog in a hatchback, so second assistant Steff Morris – who's in charge of this unit – proposes a

▼ *Sinister Mr Wagner (Eugene Washington) has a word with Kenny (Joe Pickley).*

competition to pass the time: who can tell the best joke?

"What's the difference between a coconut and a cameraman?" he proposes. "You can get a drink out a coconut. Ha!"

"Are cameramen notoriously tight?" laughs Billie. "C'mon, how deep are your pockets?" she says, turning to the cameraman.

"How did the dinner lady die?" asks Billie's make-up lady. "She stepped on a bun, and the current went up her leg."

"That's the worst one yet," grins Steff.

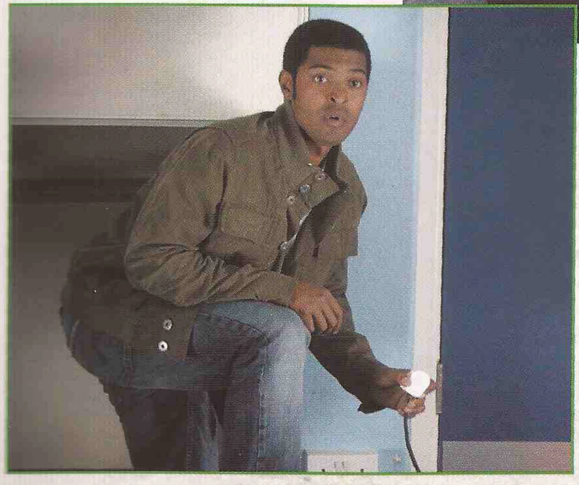
"Actually, that's my favourite joke."

Presently, James rushes into the outhouse. "It's what we were saying before you appeared," replies Billie, when he asks why she's laughing. "If James comes over, that must mean that he's a control freak. I said it. And you did come over, and... look, I wasn't starting, I swear!"

"That's more than just a starter," declares James, rummaging in his top pocket and producing a red card. "That's a full seven-course meal!"

He watches them rehearse the scene. "That'll do," he snorts afterwards, in a simulated fit of pique. "I'm going now, and I probably won't return." But he pops his head back round the door to say, "Thanks, guys, that was really good."

"James is almost the perfect director," says Jon, "in that he has that vital ability to try for quality in terms of shots, production values and performances, but also he has a pragmatic approach to the realities of TV schedules. He knows when he can push the boat out, and when he just needs to cut and run. And he has a fairly wicked sense of humour, which is just as well, cos you need the odd laugh on *Doctor Who*! He started to use the old football referee's yellow-and-red card system for people making improper remarks or behaving badly on set..."



▲ *Top: Mr Finch (Anthony Head) spots an unruly presence in his school...*

▲ *Above: Mickey saves the day! Hooray!*

So that's what those cards were about?

"But he pretty much gave up," laughs Jon, "after we both started getting more than anyone else, and kept sending each other off, although Billie and David copped a few of them as well!"

"You've got to have some way of leading," shrugs James, "and keeping everyone jovial and motivated. It evolved into a whole system. One member of the crew – who shall remain nameless – was known for his rather lecherous comments, so he got a scaly black card, and then there was a red card, and a yellow card, and a purple card for people who deserved a card but we weren't quite sure why, and there was a brown card with a bull on it... but I'll let you guess what that one meant! It had people laughing. In fact, when I didn't have my cards, people would complain. It became a thing of honour: who could get the most cards."

Back outside in the sunshine, Noel's stunt double, Maurice Lee, is preparing to crash Sarah Jane's car into the school foyer. The art department has built a false foyer onto the front of the existing school building so as not damage any of the real structure. "I want us to see K9," says James. "K9 is in the car, and it's K9 travelling towards a glass door. That's the money shot."

The doors of the foyer are all pre-cut to collapse, the glass has been replaced with safety glass, and the carpet has been taken up so that there isn't anything for the car to skid on once it crashes into the set. In the foyer, Joe Pickley, who plays Kenny, is standing behind the glass doors.

> "K9 DOESN'T REALLY WORK, BUT I'LL FORGIVE HIM A GREAT DEAL. HE'S K9 AND THAT'S SPECIAL!" DAVID TENNANT

"Just to remind you, Joe, you're very scared," says James, "quite breathy, panic in your eyes..."

"I'm actually really tired," admits Joe, yawning.

"How long is it going to take?" whispers one boy, standing outside with the other extras.

"How do I know?" shrugs his mate. "Ask him," he suggests, pointing to David Tennant, who's sat on a wall, with his camcorder. "He's Dr Who!" ▶

◀ "He's off an advert, isn't he?"

"Yeah, he's off an advert. I know."

"Who's driving, Dr Who?" asks the boy.

"A stuntman," answers Dr Who.

"I can be a stuntman. I'd just bash things up."

"Dr Who," shouts out another kid, "can we sit on the wall with you?"

"No," replies Dr Who.

"Why not?"

"Because someone will go mad."

"But you sit up on the roof of your trailer!"

"But that has railings," observes Dr Who. "And I'm an adult."

"No, you're not! You're Dr Who! You're just a big kid."

"Don't be chopsy," another child interjects.

"I'm not being chopsy: I'm just being honest."

"Quiet, please," calls out Jon, "ready for a take."

"They've got to do it perfect straight away," whispers the stuntman boy, tugging at David's jacket, "haven't they, Dr Who?"

"If it had gone wrong, I would have wrapped the unit," Jon explains, "and retired with James to the nearest pub to work out what the hell to do. It would have become a second unit re-shoot, because the whole set would've had to have been re-built, and we wouldn't have had the time to wait. But it wasn't that big a stunt, to be honest – and I'd involved my old friend Peter Brayham to co-ordinate it, who I trust implicitly, so I knew that he'd have it all properly sorted out. We ran three or maybe four cameras on the sequence so that we could get maximum value from the single take. As with all stunts, you rehearse at slow speed as far as you can, and then gradually increase the speed until the stunt driver is happy to go for it. Stunts don't really get me nervous anymore. I've shot a sequence where a railway carriage gets blown off a track and slides into a reservoir at night a few years ago, and I've done a car chase following a 737 as it accelerates down a runway in Belgium, so most other stunts for TV seem fairly straightforward."

"YOU'RE SORT OF HOPING THAT ROSE AND SARAH ARE GOING TO HAVE A BITCH FIGHT, REALLY!" TOBY WHITHOUSE

The final scene in the sunshine is of the school blowing up. In practice, the kids have to run away from a green screen, and the visual effects bods at The Mill will add the exploding school in afterwards. But practical effects play a part too, with paper and debris – exercise books and lumps of cork, mostly – fired into the air from huge cannon-type contraptions. It's very impressive. And loud.

"First question," calls out Steff, after the take, "is everybody all right?"

"That was beautiful," enthuses Elisabeth. "There was dust, there was everything!"

"I need a week in a health spa," mumbles James, under his breath.

The scene is reset, the paper and debris pumped back into the cannons, and it's all shot again from the reverse angle. "We're going to do a wide shot first," James tells the kids, "and then we'll do some close-ups. The camera will search out those who are cheering the best."

"You're watching your school burn," adds Steff, "and you're delighted. You're jumping up and down, hugging the person next to you..."

"We couldn't physically blow up the school," points out James, "so what I had to do was show a section of it being destroyed. It was supposed to be a combination of a model, practical effects, and CGI, but actually what we ended up doing was ditching the model, cos it just didn't work, and The Mill did an extra bit of blast, putting a fireball on afterwards, and painted out the windows to make it look as if they'd all gone. And we had individual shots of doors blowing off, and then we threw in debris, and then we had a slightly arch, theatrical shot of it raining down on the kids, who were cheering and screaming... and then, even harder, was getting them to shut up! But it's a wonderful, iconic moment: all the homework going up in smoke. No more school. There's a real sense of climax. It's every kid's dream."

▲ *Top: K9 shortly before crashing into a wall or Billie Piper. Probably.*

▲ *Above: Rose and Sarah together. Who'd've thunk it?*

▼ *K9 saves the day too! Hooray again!*

"I've seen *School Reunion* quite a few times now," admits Toby, "and I love it to bits, and so do my kids. Normally, I get nervous before transmission, cos I have no idea what it's going to look like, but I'm very pleased with how it's turned out, so it's more a question of what reception it's going to get – especially as this episode has been heavily publicised, what with the return of Sarah Jane and K9. Now all that's left to find out is what the fans will make of it. That's nerve-wracking."

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DOCTOR · WHO

BROADCAST
Saturdays 3 & 10 June 2006, BBC One

WRITER
Matt Jones

DIRECTOR
James Strong

STARRING
David Tennant, Billie Piper, Will Thorp, Shaun Parkes, Claire Rushbrook, Danny Webb, Ronnie Jhutta, Myannia Buring

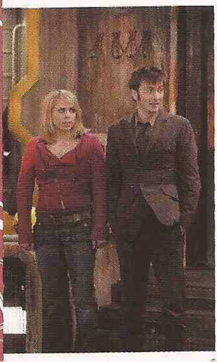
IN A NUTSHELL
In deep space, a Sanctuary Base – with 'Welcome to Hell' graffiti'd on the wall – sits on a planet, underneath a black hole. Which is impossible! It's beyond the laws of physics. When the TARDIS falls down into the heart of the planet, the Doctor and Rose are trapped on the base with a small band of humans, and their monster servants, the Ood. But something is buried beneath the planet's surface. In the darkness. Waiting. An evil from the dawn of time...

QUOTE, UNQUOTE
THE DOCTOR: *'No turning back'? That's almost as bad as 'Nothing can possibly go wrong.' Or 'It's gonna be the best Christmas Walford's ever had.'*

TV PREVIEW

EPISODE 8 & 9:

THE IMPOSSIBLE PLANET THE SATAN PIT



▲ *Top: The Ood.*

▲ ▶ *The Doctor and Rose are trapped on the 'impossible' planet.*

"I CAME UP WITH THE INITIAL IDEA," says Russell T Davies, the executive producer, "and a vague outline, including the Ood creatures, and then I handed it over to Matt Jones, who I've known ever since he appeared as a trainee storyliner at Granada – although I'd already read his *New Adventures* novels, and loved them. He was script editor on *Queer as Folk*, and I knew then what a talent he is. It's a concept that I'd always wanted to do, ever since *Doctor Who* was brought back: that notion of human pioneers, bravely going into the unknown – that idea of climbing Everest, just because it's there."

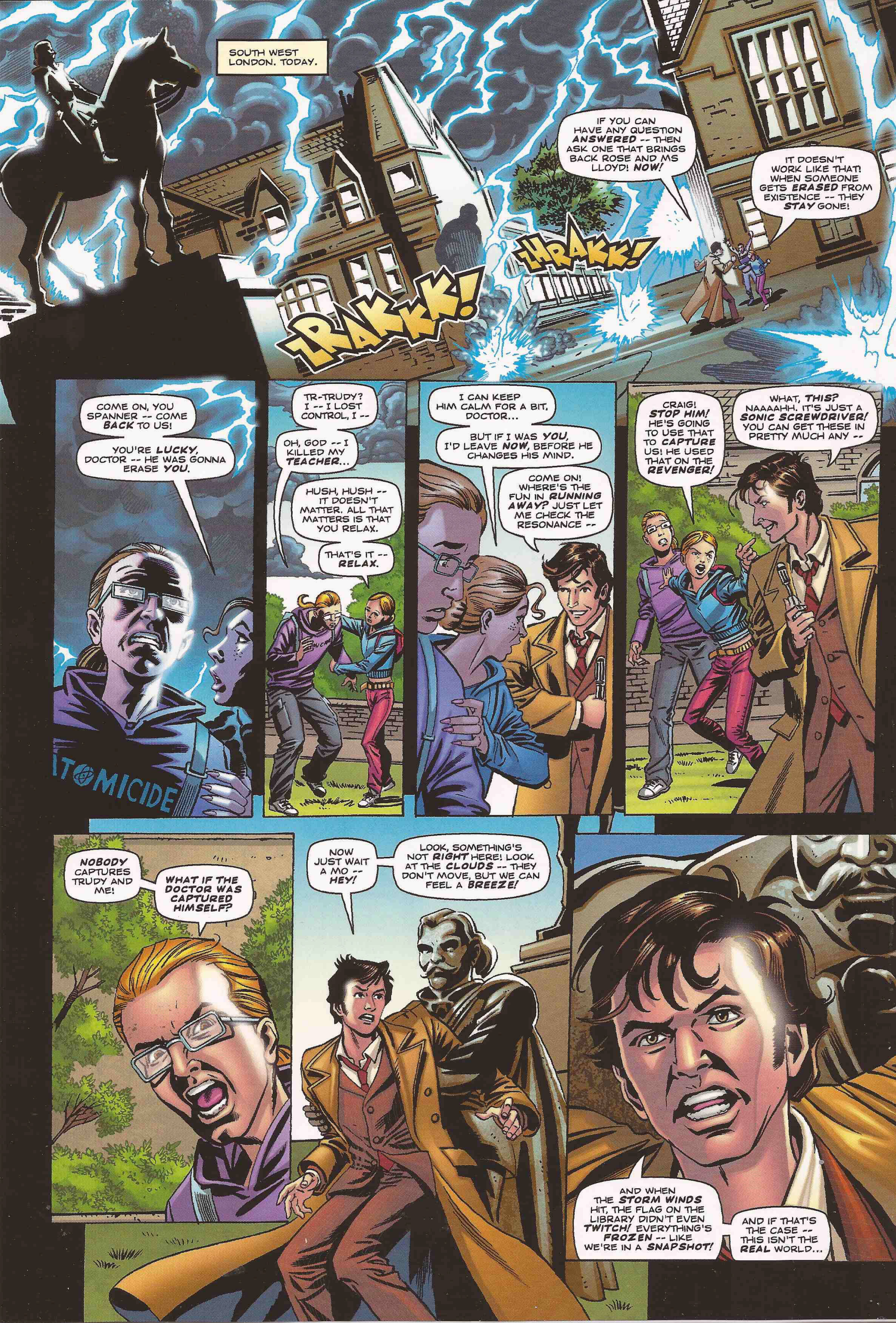
Indeed, the setting of this two-part serial is a departure from the shiny, smooth Platform One-type space stations, to an environment that's genuinely tough, where the gravity, air, food, and even the doors are hard work. "People back home, they think that space travel's gonna be all whizzing about and teleports and antigravity," Rose tells the Doctor. "But it's not, is it? It's tough." A reaction, perhaps, against the characters' overconfidence earlier in the series?

"That," insists Russell, "has been exaggerated. One stray comment from me, in the *Radio Times*, about how much of a laugh the Doctor and Rose have in *Tooth and Claw*, seems to have developed into an elaborate theory about hubris. Lizo from *Newsround* quizzed me about it yesterday, and I was astonished that fan-thinking had built up such a complex arc... which doesn't exist! This is simply a different challenge. Yes, it's designed to strip them down, and leave them powerless, and then see how they cope – but most stories do that in some shape or form! On top of that, something dead scary is tucked away. I'm rather fond of that John Carpenter movie *Prince of Darkness* – odd film, but with some brilliant scares. 'Let's have a bit of that,' I thought!"

The Impossible Planet weaves base-under-siege paranoia into a tapestry of mystery and horror, and *The Satan Pit* heads into darker territory still. Throw in some humour and pathos, and a savage optimism, and this really is a fine two-parter, high on atmosphere, and with an intriguing central concept.

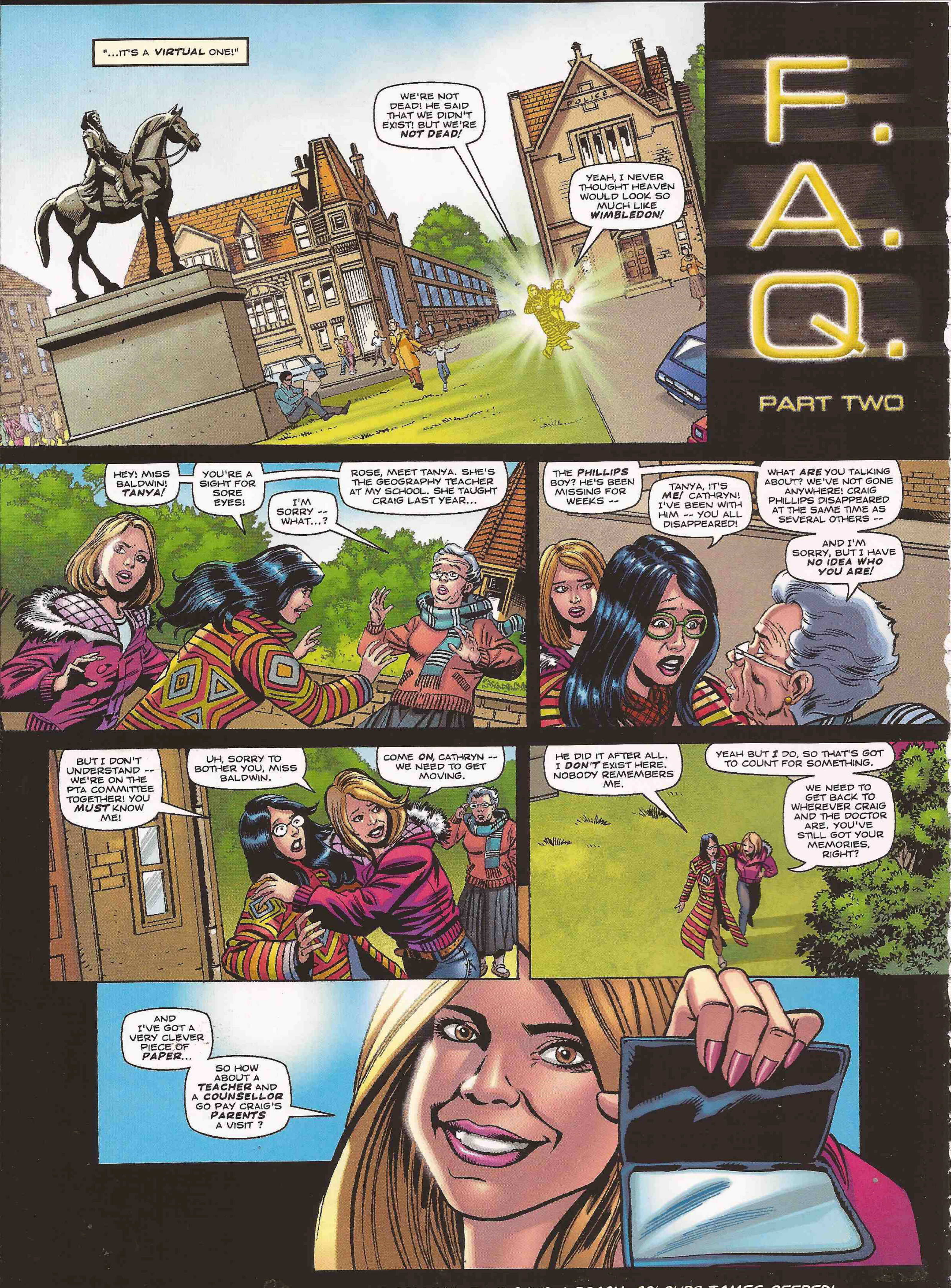
"We keep trying to push boundaries a little bit on Saturday nights," says Russell, "and the Doctor's a hard man to scare, so I wanted something with a scale and impact that would really challenge him. That's always great for David, too. He's such a brilliant actor; you want to develop scenarios that will really show his massive range. Also, on a very simple level, I was inspired by a comment from Phil [Collinson, the producer] during Series One, when he reflected on Sutekh in *Pyramids of Mars* [1975], and said that our new Doctor hadn't really faced an enemy of God-like proportions. Well, consider it done!"

BENJAMIN COOK

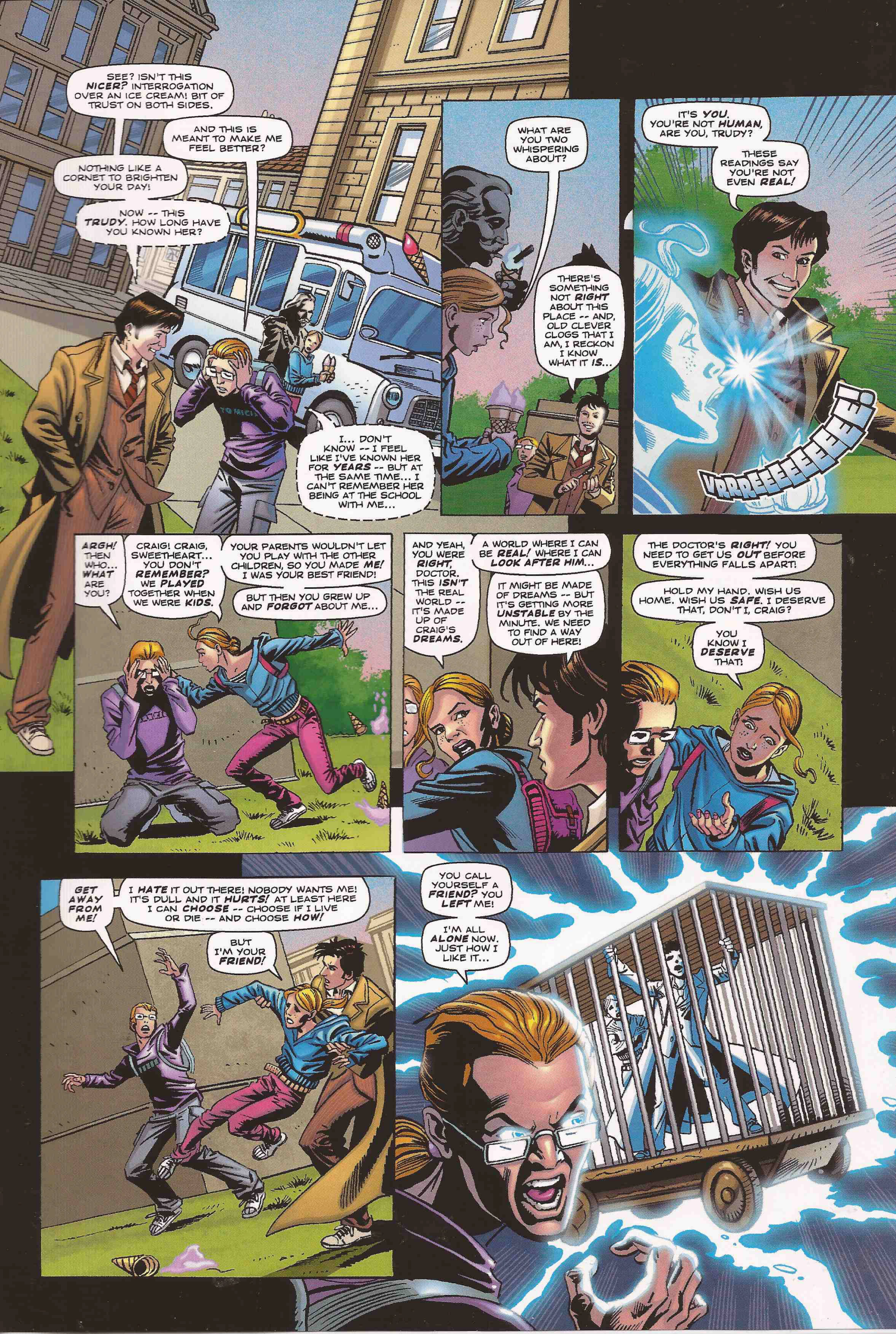

SOUTH WEST LONDON. TODAY.
IF YOU CAN HAVE ANY QUESTION ANSWERED -- THEN ASK ONE THAT BRINGS BACK ROSE AND MS LLOYD! NOW!
IT DOESN'T WORK LIKE THAT! WHEN SOMEONE GETS ERASED FROM EXISTENCE -- THEY STAY GONE!
ZRAKKK!
ZHRAKK!
COME ON, YOU SPANNER -- COME BACK TO US!
YOU'RE LUCKY, DOCTOR -- HE WAS GONNA ERASE YOU.
ATOMICIDE
TR-TRUDY? I -- I LOST CONTROL, I --
OH, GOD -- I KILLED MY TEACHER...
HUSH, HUSH -- IT DOESN'T MATTER. ALL THAT MATTERS IS THAT YOU RELAX.
THAT'S IT -- RELAX.
I CAN KEEP HIM CALM FOR A BIT, DOCTOR...
BUT IF I WAS YOU, I'D LEAVE NOW, BEFORE HE CHANGES HIS MIND.
COME ON! WHERE'S THE FUN IN RUNNING AWAY? JUST LET ME CHECK THE RESONANCE --
CRAIG! STOP HIM! HE'S GOING TO USE THAT TO CAPTURE US! HE USED THAT ON THE REVENGER!
WHAT, THIS? NAAAAHH. IT'S JUST A SONIC SCREWDRIVER! YOU CAN GET THESE IN PRETTY MUCH ANY --
NOBODY CAPTURES TRUDY AND ME!
WHAT IF THE DOCTOR WAS CAPTURED HIMSELF?
NOW JUST WAIT A MO -- HEY!
LOOK, SOMETHING'S NOT RIGHT HERE! LOOK AT THE CLOUDS -- THEY DON'T MOVE, BUT WE CAN FEEL A BREEZE!
AND WHEN THE STORM WINDS HIT, THE FLAG ON THE LIBRARY DIDN'T EVEN TWITCH! EVERYTHING'S FROZEN -- LIKE WE'RE IN A SNAPSHOT!
AND IF THAT'S THE CASE -- THIS ISN'T THE REAL WORLD...

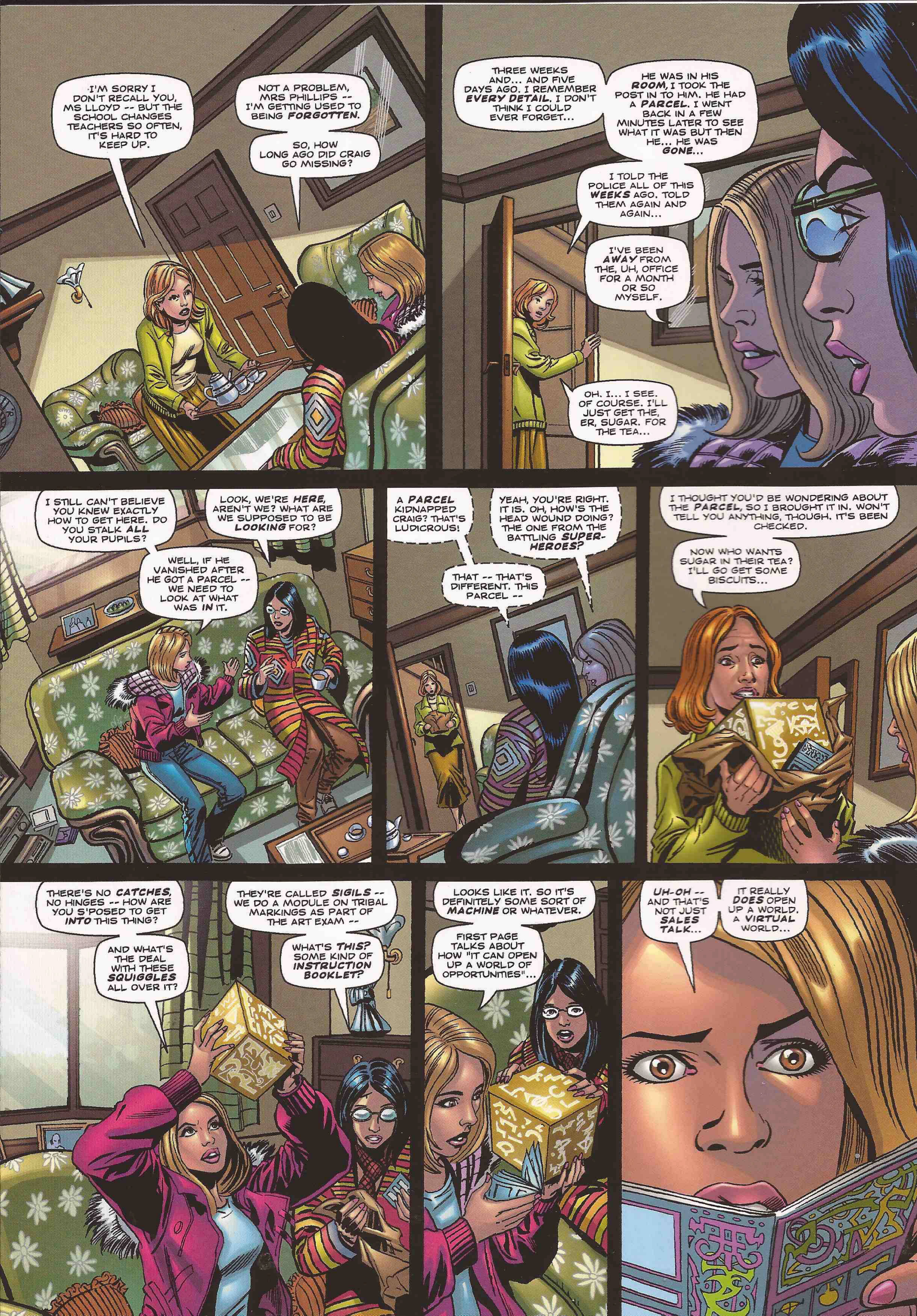
F.A.Q.

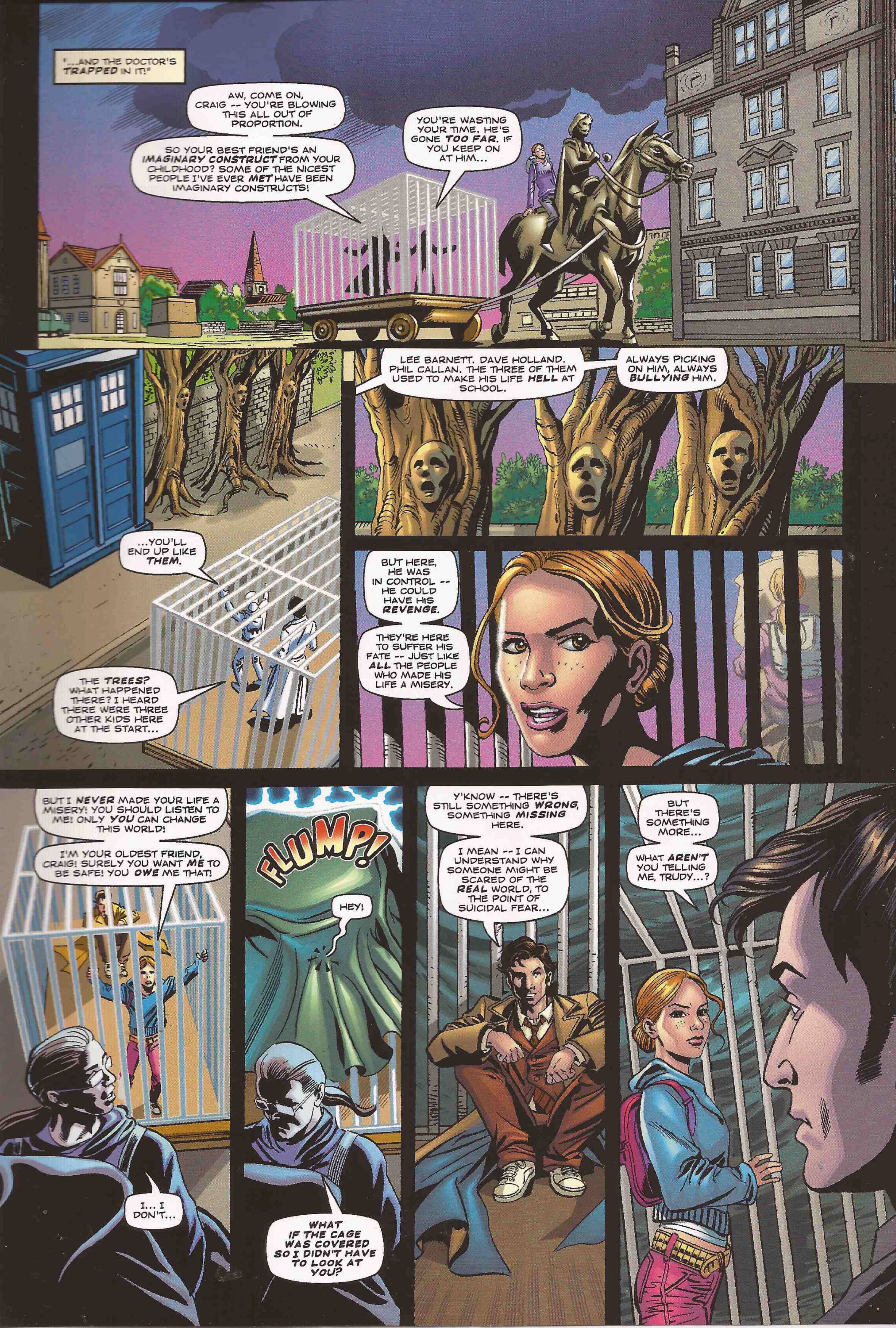
PART TWO

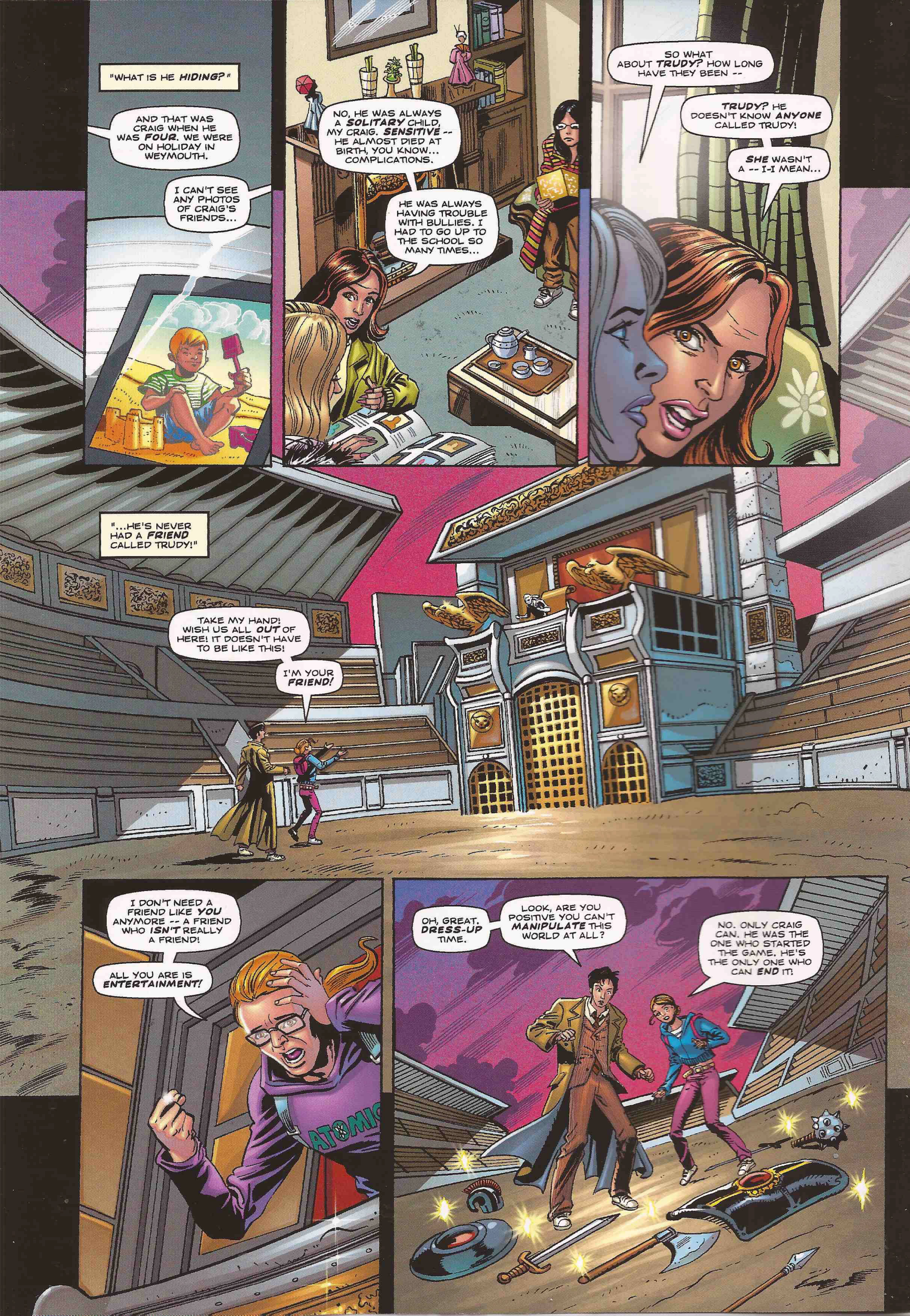

"...IT'S A *VIRTUAL* ONE!"
WE'RE NOT DEAD! HE SAID THAT WE DIDN'T EXIST! BUT WE'RE *NOT DEAD!*
YEAH, I NEVER THOUGHT HEAVEN WOULD LOOK SO MUCH LIKE *WIMBLEDON!*
POLICE
HEY! MISS BALDWIN! *TANYA!*
YOU'RE A SIGHT FOR SORE EYES!
I'M SORRY -- WHAT...?
ROSE, MEET TANYA. SHE'S THE GEOGRAPHY TEACHER AT MY SCHOOL. SHE TAUGHT CRAIG LAST YEAR...
THE *PHILLIPS* BOY? HE'S BEEN MISSING FOR WEEKS --
TANYA, IT'S *ME!* CATHRYN! I'VE BEEN WITH HIM -- YOU ALL DISAPPEARED!
WHAT *ARE* YOU TALKING ABOUT? WE'VE NOT GONE ANYWHERE! CRAIG PHILLIPS DISAPPEARED AT THE SAME TIME AS SEVERAL OTHERS --
AND I'M SORRY, BUT I HAVE *NO IDEA WHO YOU ARE!*
BUT I DON'T UNDERSTAND -- WE'RE ON THE PTA COMMITTEE TOGETHER! YOU *MUST* KNOW ME!
UH, SORRY TO BOTHER YOU, MISS BALDWIN.
COME *ON*, CATHRYN -- WE NEED TO GET MOVING.
HE DID IT AFTER ALL. *I DON'T* EXIST HERE. NOBODY REMEMBERS ME.
YEAH BUT *I* DO, SO THAT'S GOT TO COUNT FOR SOMETHING.
WE NEED TO GET BACK TO WHEREVER CRAIG AND THE DOCTOR ARE. YOU'VE STILL GOT YOUR MEMORIES, RIGHT?
AND I'VE GOT A VERY CLEVER PIECE OF *PAPER*...
SO HOW ABOUT A *TEACHER* AND A *COUNSELLOR* GO PAY CRAIG'S *PARENTS* A VISIT ?

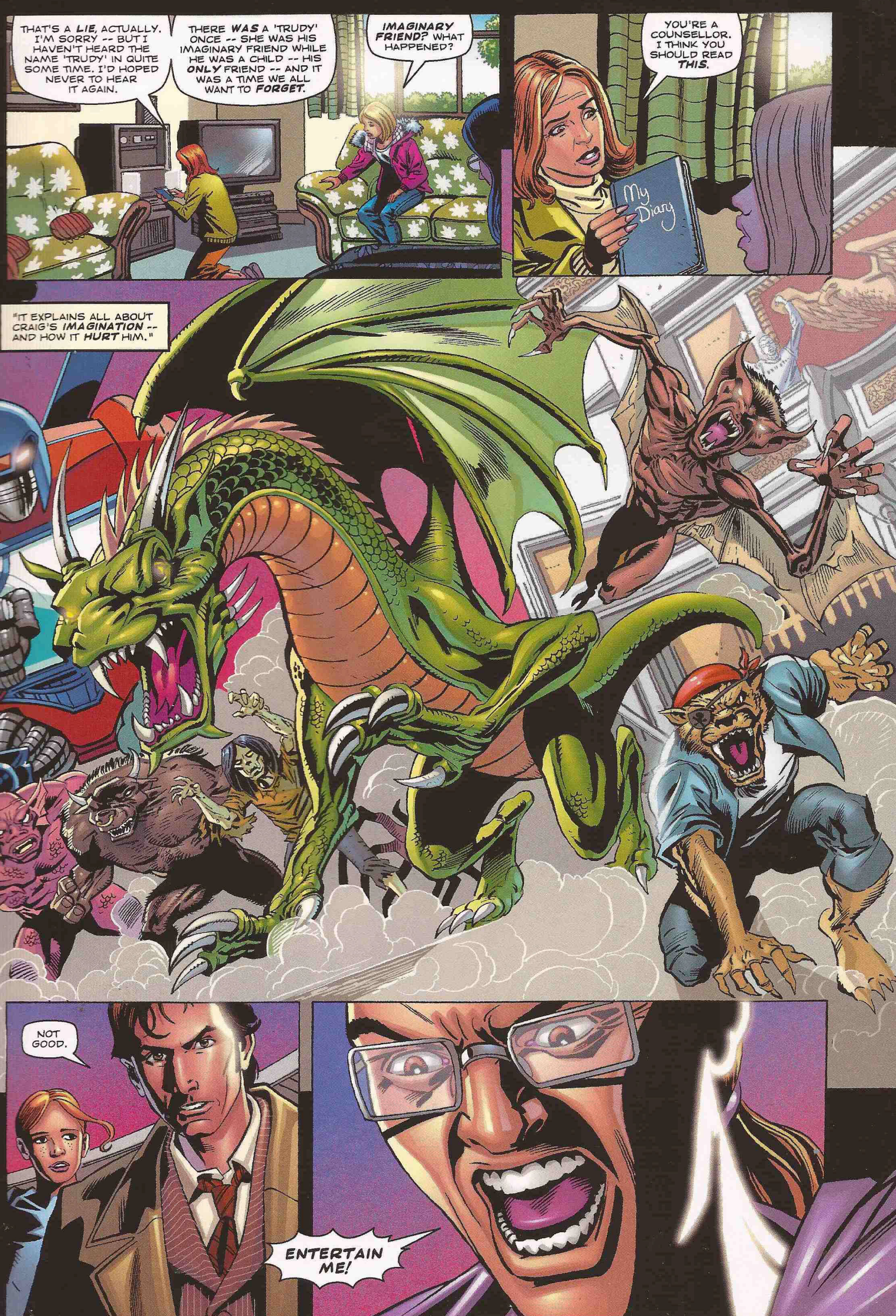
STORY **TONY LEE** *PENCIL ART* **MIKE COLLINS** *INKS* **DAVID A ROACH** *COLOURS* **JAMES OFFREDI**
LETTERS **ROGER LANGRIDGE** *EDITORS* **CLAYTON HICKMAN & SCOTT GRAY**

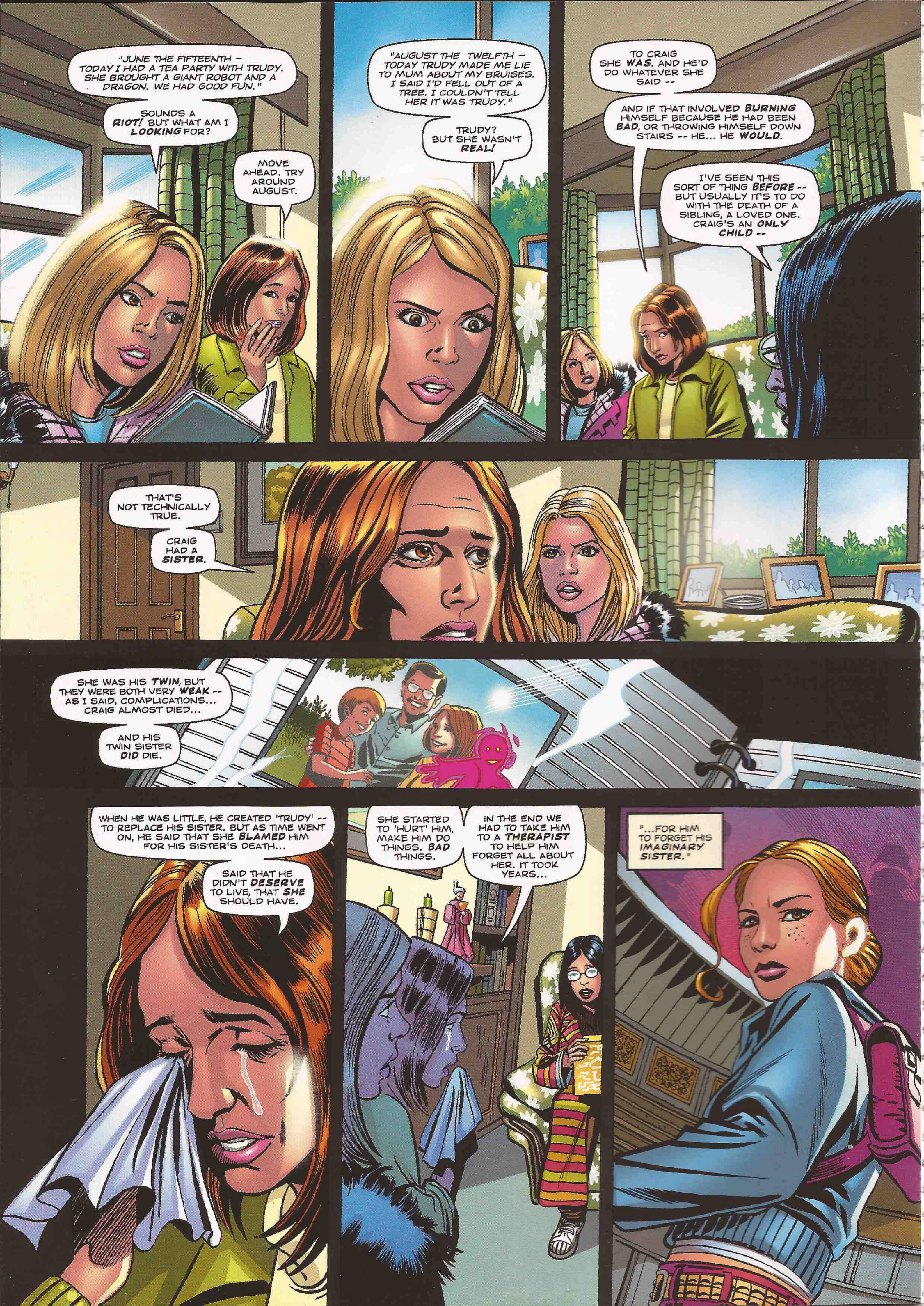

SEE? ISN'T THIS NICER? INTERROGATION OVER AN ICE CREAM! BIT OF TRUST ON BOTH SIDES.
AND THIS IS MEANT TO MAKE ME FEEL BETTER?
NOTHING LIKE A CORNET TO BRIGHTEN YOUR DAY!
NOW -- THIS TRUDY. HOW LONG HAVE YOU KNOWN HER?
I... DON'T KNOW -- I FEEL LIKE I'VE KNOWN HER FOR YEARS -- BUT AT THE SAME TIME... I CAN'T REMEMBER HER BEING AT THE SCHOOL WITH ME...
WHAT ARE YOU TWO WHISPERING ABOUT?
THERE'S SOMETHING NOT RIGHT ABOUT THIS PLACE -- AND, OLD CLEVER CLOGS THAT I AM, I RECKON I KNOW WHAT IT IS...
IT'S YOU. YOU'RE NOT HUMAN, ARE YOU, TRUDY?
THESE READINGS SAY YOU'RE NOT EVEN REAL!
VRRREEEEEEEEEEEE!
ARGH! THEN WHO... WHAT ARE YOU?
CRAIG! CRAIG, SWEETHEART... YOU DON'T REMEMBER? WE PLAYED TOGETHER WHEN WE WERE KIDS.
YOUR PARENTS WOULDN'T LET YOU PLAY WITH THE OTHER CHILDREN, SO YOU MADE ME! I WAS YOUR BEST FRIEND!
BUT THEN YOU GREW UP AND FORGOT ABOUT ME...
AND YEAH, YOU WERE RIGHT, DOCTOR. THIS ISN'T THE REAL WORLD -- IT'S MADE UP OF CRAIG'S DREAMS.
A WORLD WHERE I CAN BE REAL! WHERE I CAN LOOK AFTER HIM...
IT MIGHT BE MADE OF DREAMS -- BUT IT'S GETTING MORE UNSTABLE BY THE MINUTE. WE NEED TO FIND A WAY OUT OF HERE!
THE DOCTOR'S RIGHT! YOU NEED TO GET US OUT BEFORE EVERYTHING FALLS APART!
HOLD MY HAND. WISH US HOME. WISH US SAFE. I DESERVE THAT, DON'T I, CRAIG?
YOU KNOW I DESERVE THAT!
GET AWAY FROM ME!
I HATE IT OUT THERE! NOBODY WANTS ME! IT'S DULL AND IT HURTS! AT LEAST HERE I CAN CHOOSE -- CHOOSE IF I LIVE OR DIE -- AND CHOOSE HOW!
BUT I'M YOUR FRIEND!
YOU CALL YOURSELF A FRIEND? YOU LEFT ME!
I'M ALL ALONE NOW. JUST HOW I LIKE IT...

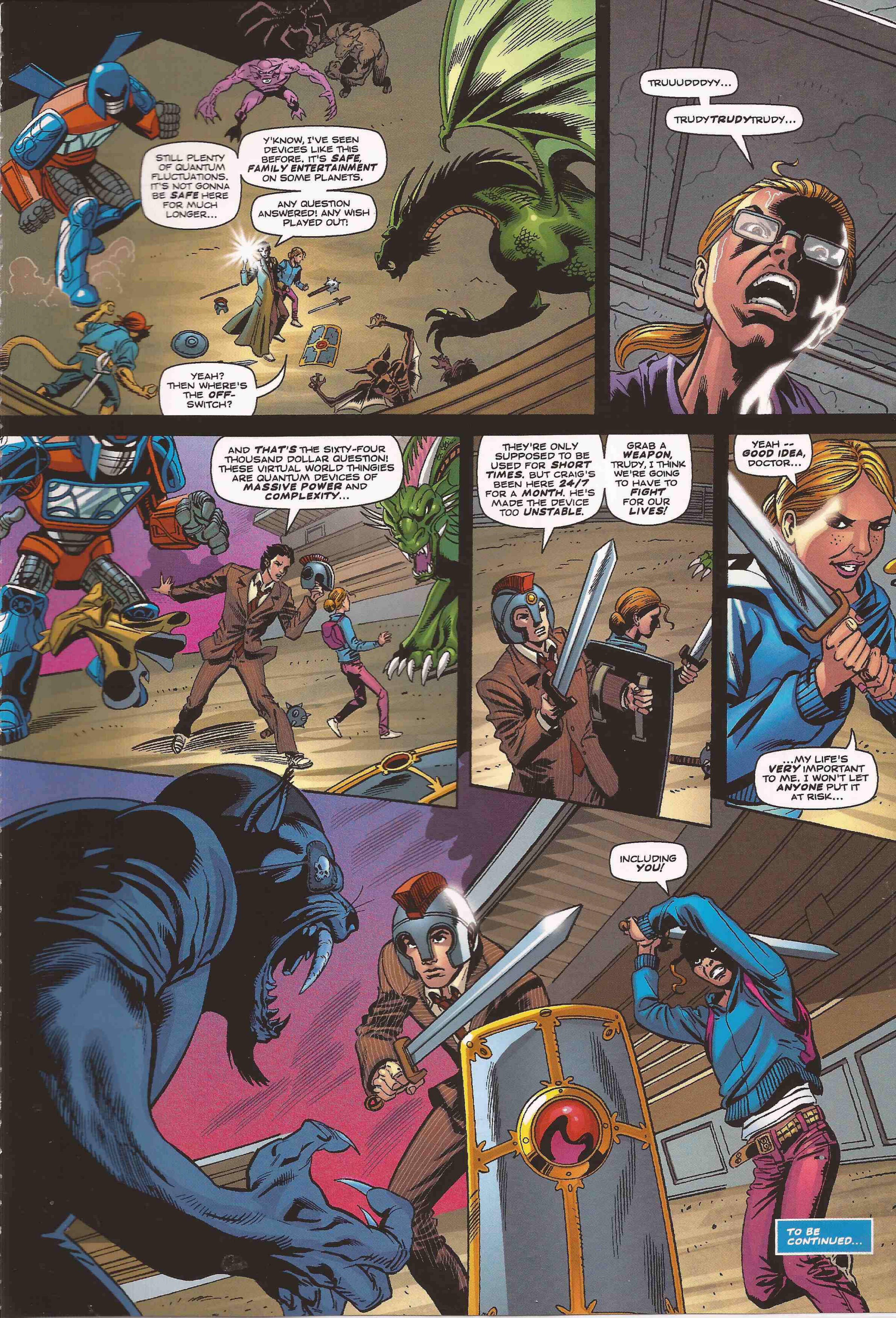

I'M SORRY I DON'T RECALL YOU, MS LLOYD -- BUT THE SCHOOL CHANGES TEACHERS SO OFTEN, IT'S HARD TO KEEP UP.
NOT A PROBLEM, MRS PHILLIPS -- I'M GETTING USED TO BEING **FORGOTTEN.**
SO, HOW LONG AGO DID CRAIG GO MISSING?
THREE WEEKS AND... AND FIVE DAYS AGO. I REMEMBER **EVERY DETAIL.** I DON'T THINK I COULD EVER FORGET...
HE WAS IN HIS **ROOM,** I TOOK THE POST IN TO HIM. HE HAD A **PARCEL.** I WENT BACK IN A FEW MINUTES LATER TO SEE WHAT IT WAS BUT THEN HE... HE WAS **GONE...**
I TOLD THE POLICE ALL OF THIS **WEEKS** AGO. TOLD THEM AGAIN AND AGAIN...
I'VE BEEN **AWAY** FROM THE, UH, OFFICE FOR A MONTH OR SO MYSELF.
OH. I... I SEE. OF COURSE. I'LL JUST GET THE, ER, SUGAR. FOR THE TEA...
I STILL CAN'T BELIEVE YOU KNEW EXACTLY HOW TO GET HERE. DO YOU STALK **ALL** YOUR PUPILS?
LOOK, WE'RE **HERE,** AREN'T WE? WHAT ARE WE SUPPOSED TO BE **LOOKING** FOR?
WELL, IF HE VANISHED AFTER HE GOT A PARCEL -- WE NEED TO LOOK AT WHAT WAS **IN** IT.
A **PARCEL** KIDNAPPED CRAIG? THAT'S LUDICROUS!
YEAH, YOU'RE RIGHT. IT IS. OH, HOW'S THE HEAD WOUND DOING? THE ONE FROM THE BATTLING **SUPER-HEROES?**
THAT -- THAT'S DIFFERENT. THIS PARCEL --
I THOUGHT YOU'D BE WONDERING ABOUT THE **PARCEL,** SO I BROUGHT IT IN. WON'T TELL YOU ANYTHING, THOUGH. IT'S BEEN CHECKED.
NOW WHO WANTS SUGAR IN THEIR TEA? I'LL GO GET SOME BISCUITS...
THERE'S NO **CATCHES,** NO HINGES -- HOW ARE YOU S'POSED TO GET **INTO** THIS THING?
AND WHAT'S THE DEAL WITH THESE **SQUIGGLES** ALL OVER IT?
THEY'RE CALLED **SIGILS** -- WE DO A MODULE ON TRIBAL MARKINGS AS PART OF THE ART EXAM --
WHAT'S **THIS?** SOME KIND OF **INSTRUCTION BOOKLET?**
LOOKS LIKE IT. SO IT'S DEFINITELY SOME SORT OF **MACHINE** OR WHATEVER.
FIRST PAGE TALKS ABOUT HOW "IT CAN OPEN UP A WORLD OF OPPORTUNITIES"...
UH-OH -- AND THAT'S NOT JUST **SALES TALK...**
IT REALLY **DOES** OPEN UP A WORLD. A **VIRTUAL** WORLD...


"...AND THE DOCTOR'S *TRAPPED* IN IT!"
AW, COME ON, CRAIG -- YOU'RE BLOWING THIS ALL OUT OF PROPORTION.
SO YOUR BEST FRIEND'S AN *IMAGINARY CONSTRUCT* FROM YOUR CHILDHOOD? SOME OF THE NICEST PEOPLE I'VE EVER *MET* HAVE BEEN IMAGINARY CONSTRUCTS!
YOU'RE WASTING YOUR TIME. HE'S GONE *TOO FAR*. IF YOU KEEP ON AT HIM...
...YOU'LL END UP LIKE *THEM*.
THE *TREES*? WHAT HAPPENED THERE? I HEARD THERE WERE THREE OTHER KIDS HERE AT THE START...
LEE BARNETT. DAVE HOLLAND. PHIL CALLAN. THE THREE OF THEM USED TO MAKE HIS LIFE *HELL* AT SCHOOL.
ALWAYS PICKING ON HIM, ALWAYS *BULLYING* HIM.
BUT HERE, HE WAS IN CONTROL -- HE COULD HAVE HIS *REVENGE*.
THEY'RE HERE TO SUFFER HIS FATE -- JUST LIKE *ALL* THE PEOPLE WHO MADE HIS LIFE A MISERY.
BUT I *NEVER* MADE YOUR LIFE A MISERY! YOU SHOULD LISTEN TO ME! ONLY *YOU* CAN CHANGE THIS WORLD!
I'M YOUR OLDEST FRIEND, CRAIG! SURELY YOU WANT *ME* TO BE SAFE! YOU *OWE* ME THAT!
I... I DON'T...
FLUMP!
HEY!
WHAT IF THE CAGE WAS COVERED SO I DIDN'T HAVE TO LOOK AT YOU?
Y'KNOW -- THERE'S STILL SOMETHING *WRONG*, SOMETHING *MISSING* HERE.
I MEAN -- I CAN UNDERSTAND WHY SOMEONE MIGHT BE SCARED OF THE *REAL* WORLD, TO THE POINT OF SUICIDAL FEAR...
BUT THERE'S SOMETHING MORE...
WHAT *AREN'T* YOU TELLING ME, TRUDY...?


"WHAT IS HE HIDING?"
AND THAT WAS CRAIG WHEN HE WAS FOUR. WE WERE ON HOLIDAY IN WEYMOUTH.
I CAN'T SEE ANY PHOTOS OF CRAIG'S FRIENDS...
NO, HE WAS ALWAYS A SOLITARY CHILD, MY CRAIG. SENSITIVE -- HE ALMOST DIED AT BIRTH, YOU KNOW... COMPLICATIONS.
HE WAS ALWAYS HAVING TROUBLE WITH BULLIES. I HAD TO GO UP TO THE SCHOOL SO MANY TIMES...
SO WHAT ABOUT TRUDY? HOW LONG HAVE THEY BEEN --
TRUDY? HE DOESN'T KNOW ANYONE CALLED TRUDY!
SHE WASN'T A -- I-I MEAN...
"...HE'S NEVER HAD A FRIEND CALLED TRUDY!"
TAKE MY HAND! WISH US ALL OUT OF HERE! IT DOESN'T HAVE TO BE LIKE THIS!
I'M YOUR FRIEND!
I DON'T NEED A FRIEND LIKE YOU ANYMORE -- A FRIEND WHO ISN'T REALLY A FRIEND!
ALL YOU ARE IS ENTERTAINMENT!
ATOMIC
OH, GREAT. DRESS-UP TIME.
LOOK, ARE YOU POSITIVE YOU CAN'T MANIPULATE THIS WORLD AT ALL?
NO. ONLY CRAIG CAN. HE WAS THE ONE WHO STARTED THE GAME. HE'S THE ONLY ONE WHO CAN END IT!


THAT'S A **LIE**, ACTUALLY. I'M SORRY -- BUT I HAVEN'T HEARD THE NAME 'TRUDY' IN QUITE SOME TIME. I'D HOPED NEVER TO HEAR IT AGAIN.
THERE **WAS** A 'TRUDY' ONCE -- SHE WAS HIS IMAGINARY FRIEND WHILE HE WAS A CHILD -- HIS **ONLY** FRIEND -- AND IT WAS A TIME WE ALL WANT TO **FORGET**.
IMAGINARY FRIEND? WHAT HAPPENED?
YOU'RE A COUNSELLOR. I THINK YOU SHOULD READ **THIS**.
My Diary
"IT EXPLAINS ALL ABOUT CRAIG'S **IMAGINATION** -- AND HOW IT **HURT** HIM."
NOT GOOD.
ENTERTAIN ME!


"JUNE THE FIFTEENTH – TODAY I HAD A TEA PARTY WITH TRUDY. SHE BROUGHT A GIANT ROBOT AND A DRAGON. WE HAD GOOD FUN."
SOUNDS A RIOT! BUT WHAT AM I LOOKING FOR?
MOVE AHEAD. TRY AROUND AUGUST.
"AUGUST THE TWELFTH – TODAY TRUDY MADE ME LIE TO MUM ABOUT MY BRUISES. I SAID I'D FELL OUT OF A TREE. I COULDN'T TELL HER IT WAS TRUDY."
TRUDY? BUT SHE WASN'T REAL!
TO CRAIG SHE WAS. AND HE'D DO WHATEVER SHE SAID --
AND IF THAT INVOLVED BURNING HIMSELF BECAUSE HE HAD BEEN BAD, OR THROWING HIMSELF DOWN STAIRS -- HE... HE WOULD.
I'VE SEEN THIS SORT OF THING BEFORE -- BUT USUALLY IT'S TO DO WITH THE DEATH OF A SIBLING, A LOVED ONE. CRAIG'S AN ONLY CHILD --
THAT'S NOT TECHNICALLY TRUE.
CRAIG HAD A SISTER.
SHE WAS HIS TWIN, BUT THEY WERE BOTH VERY WEAK -- AS I SAID, COMPLICATIONS... CRAIG ALMOST DIED...
AND HIS TWIN SISTER DID DIE.
WHEN HE WAS LITTLE, HE CREATED 'TRUDY' -- TO REPLACE HIS SISTER. BUT AS TIME WENT ON, HE SAID THAT SHE BLAMED HIM FOR HIS SISTER'S DEATH...
SAID THAT HE DIDN'T DESERVE TO LIVE, THAT SHE SHOULD HAVE.
SHE STARTED TO 'HURT' HIM, MAKE HIM DO THINGS. BAD THINGS.
IN THE END WE HAD TO TAKE HIM TO A THERAPIST TO HELP HIM FORGET ALL ABOUT HER. IT TOOK YEARS...
"...FOR HIM TO FORGET HIS IMAGINARY SISTER."


STILL PLENTY OF QUANTUM FLUCTUATIONS. IT'S NOT GONNA BE SAFE HERE FOR MUCH LONGER...
Y'KNOW, I'VE SEEN DEVICES LIKE THIS BEFORE. IT'S SAFE, FAMILY ENTERTAINMENT ON SOME PLANETS.
ANY QUESTION ANSWERED! ANY WISH PLAYED OUT!
YEAH? THEN WHERE'S THE OFF-SWITCH?
TRUUUDDDYY...
TRUDYTRUDYTRUDY...
AND THAT'S THE SIXTY-FOUR THOUSAND DOLLAR QUESTION! THESE VIRTUAL WORLD THINGIES ARE QUANTUM DEVICES OF MASSIVE POWER AND COMPLEXITY...
THEY'RE ONLY SUPPOSED TO BE USED FOR SHORT TIMES. BUT CRAIG'S BEEN HERE 24/7 FOR A MONTH. HE'S MADE THE DEVICE TOO UNSTABLE.
GRAB A WEAPON, TRUDY, I THINK WE'RE GOING TO HAVE TO FIGHT FOR OUR LIVES!
YEAH -- GOOD IDEA, DOCTOR...
...MY LIFE'S VERY IMPORTANT TO ME. I WON'T LET ANYONE PUT IT AT RISK...
INCLUDING YOU!
TO BE CONTINUED...

Script Doctors
SILVER-REED

Matthew Graham

Matthew Graham has already had a huge hit this year, as co-creator of *Life on Mars*. **David Darlington** asks how he's found writing for the BBC's *other* famous time-traveller...

Matthew Graham is nowhere to be found. One hour after we were due to hook up to chat about his script for the new series of *Doctor Who*, he's not answering his phone. Is he trying to avoid me, snowed under with work? No – in a moment of clarity, it strikes me that scheduling this interview for first thing in the morning after the final episode of his marvellous recent series *Life on Mars*, might not have been such a good idea...

"I have a hangover," Matthew duly, and apologetically, confesses, once connection is finally established. "Nothing so professional as 'work'. The Kudos team all came round to my house last night and we drank like it was the end of the world. And I woke up this morning and it *is* the end of the world. In my head..."

Matthew Graham Like Russell, I came from soaps as a jobbing writer. I was a lad of 23 when I got *EastEnders*, and spent five years on it. That was where I learned to write to deadlines, to write around logistical probems or actor availability – all those sort of things, day-in, day-out. The thing which was important was getting to see your work on screen – how it translates. You learn so much from writing and watching it broadcast and seeing where you're going wrong. And there's no pressure on a writer to perform – you want your episode to be good, but you don't have the responsibility on your shoulders of the show succeeding or failing, and that gives you a freedom that's useful. I went on to work on *This Life*, which opened doors for me – it was very successful, popular and critically acclaimed.

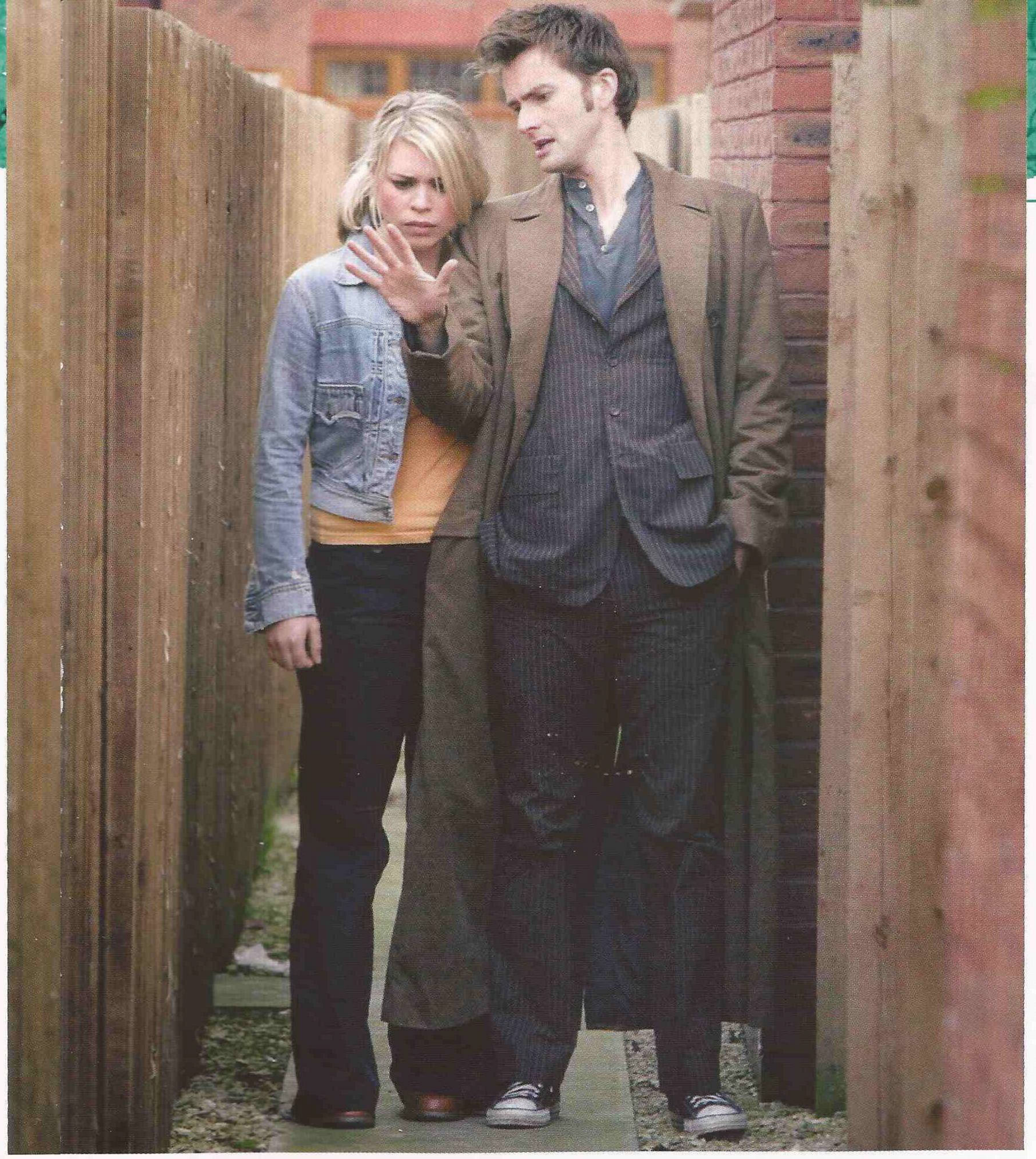
So then TV companies were saying "We want the *This Life* writers to do their own stuff." Now, I'm effectively a 'multiplex' writer. Most writers in television aspire to bring a touch of class to the screen – I don't, I just want to be Peter Jackson, to do big movies. And if I can do little movies on television, I'm happy! And I wanted to bring a little touch of the movies to television, so I pitched *The Last Train*, a sort of post-apocalyptic drama, to Granada. I look at *Lost*, now, and think if we'd made *The Last Train* a few years later it would have been a much more successful show. It didn't hit the zeitgeist, it didn't fire the public imagination the way *Lost* or *Life on Mars* has, and I think that was to do with timing more than anything. I don't think the drama-watching public was ready for those shows then. I think *Doctor Who* would have struggled at that time.

That makes sense even if you think of the Paul McGann TV Movie – the world just wasn't listening in 1996...

It wasn't. And the TV Movie, to be fair, was awful, and did none of the things that *Doctor Who* is supposed to do – but you're right, it didn't even generate a lot of publicity. It wasn't like the world was excited and then disappointed – the world just wasn't that bothered. Whereas this time round, *everyone* was excited about *Doctor Who* coming back. So I believe in getting your stars in alignment! *Life on Mars* was the show where, finally, I wrote something that I felt was satisfying both to me as a geek, and to the public.

Didn't it have quite a lengthy gestation period?

Seven years! We were talkng about it last night, actually – [co-writers and creators] Tony Jordan and Ashley Pharaoh came round as well, and Tony said "God – if we'd made this five years ago it would have flopped!" The first conference we had, the three of us, I'd brought some rushes of the train crash sequence from *The Last Train* with me – so that's how long ago it was...



▲ *Rose and the Doctor find mysteries in suburbia in* Fear Her. *"The TARDIS landing in your street" was Matthew's starting point for this episode.*

I just had a look over a bit of *The Last Train* to refresh my memory, and it seemed to bear little resemblance to anything ITV1 would show these days...

To be honest, I'm not sure ITV was comfortable with the show. I think the commissioner, Nick Elliott, thought sci-fi was too weird and inaccessible. But if you look at the top grossing movies of all time, most of them are fantasy pieces – *Star Wars*, *ET*, *Lord of the Rings*, and so on. And that can't just be down to a few spotty kids! Globally, all generations of people love these stories. Good stories will always fire the imagination. And now ITV is indeed looking at developing more fantasy shows like *11th Hour* and *Afterlife*.

How do you think TV managed to get so 'anti-sci-fi', given that in the 60s and 70s there was so much fantasy stuff around?

Fear, I think. In the 1960s and 70s, everyone watched television. *The Avengers* was the most-watched drama on television. And it's bonkers! It's incredible that this was a show that everyone watched. But movies weren't as big as they are now, no-one had videos, there were only three channels – you had a captive audience and you could try things. In the 1980s, people were going out, multiplexes started up, channels increased, video came along. And through the 1980s and 90s, television executives got frightened. They would only ever talk about new ideas in the context of other ideas that were already successful. In the late 1980s everyone would tell you they wanted 'the new *Hill Street Blues*'. After *This Life* they would be saying "We want something like *This Life*" – and you would think, "No you don't! You just want *This Life*, and you can't have it – someone's already done it!"

Script Doctors

"I think *Doctor Who* would have struggled if it had come back at the time I wrote *The Last Train*. People weren't ready for sci-fi..."

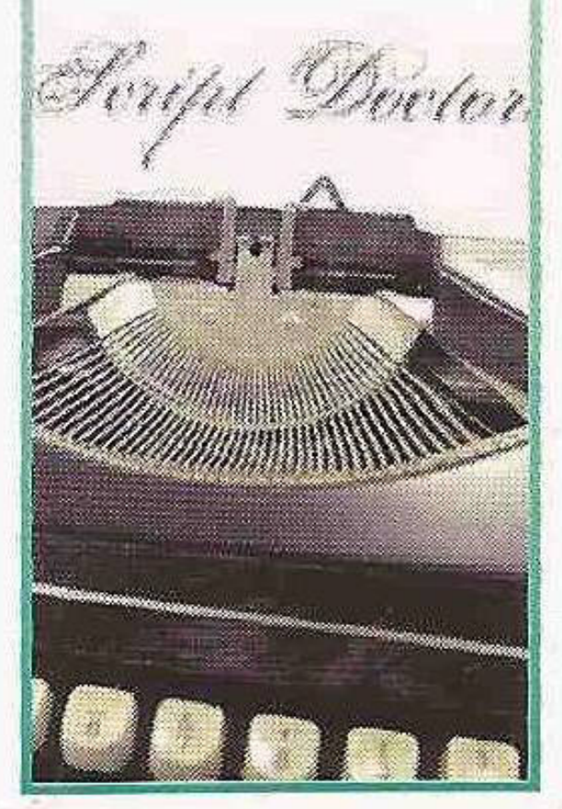
It's like in the 1980s when Hollywood desperately tried to make the next *Star Wars*...

...and they ended up with *The Black Hole*!

Exactly! That nervousness about 'the next big thing' stymies creativity. And the 1990s were terrible for television – everyone wanted to do *A Touch of Frost*. Everything was middle-aged. Not badly made – *A Touch of Frost* is a well made show, *Inspector Morse*, of course, is a classic – but it doesn't speak to people like me. Especially then, in my twenties. I wanted a buzz from television, I didn't want to be comfortable in my sofa, I wanted to be on the edge of my seat, excited or laughing. And what's happened is that all the people I grew up with in television, who were starting out as editors and producers when I was a beginner writer – they're now running television. John Yorke is a big player in drama. Laura Mackie is a senior commissioner at ITV. These people have become powerful and as writers we've become powerful. And when you get some power, you try to recreate the things that excited you when you were a kid. It's no different, on a smaller scale, to Steven Spielberg, George Lucas, Francis Coppola and Brian de Palma, growing up in the 1960s, then getting powerful in the 70s and 80s, and taking control of the movie industry. We're now saying, let's make the fun telly we remember from when we were kids. It's easy to think of *Doctor Who* as being 'play safe' because it's an old format, but actually it was a huge risk.

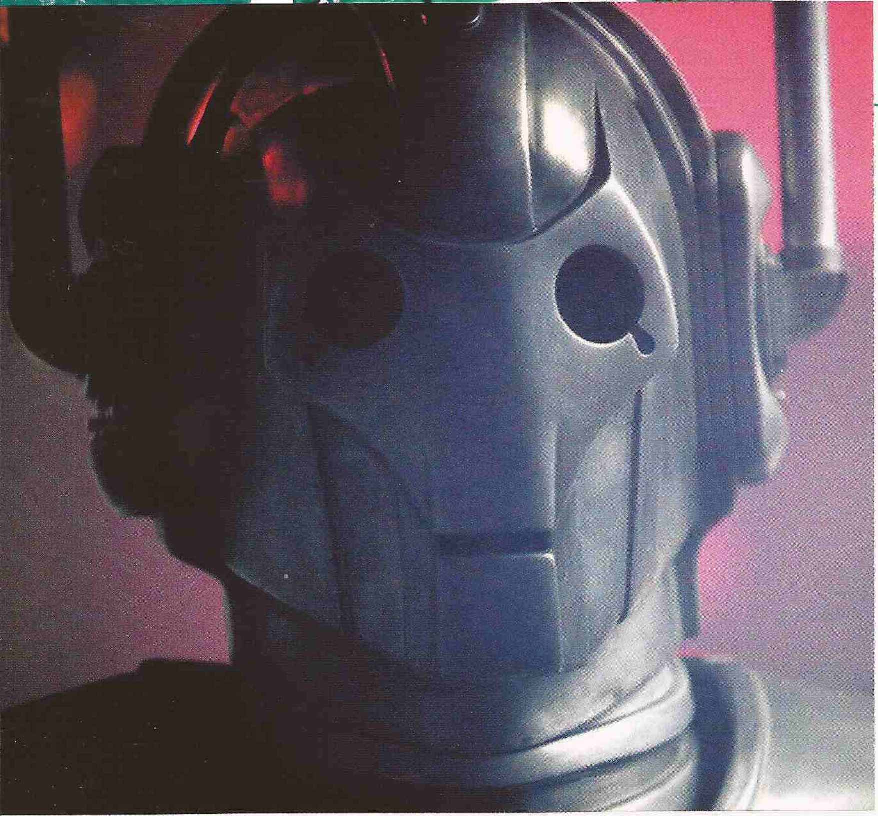
It could have gone horribly wrong!

Yeah – to not change the TARDIS, to imagine that kids still wanted to watch a man running into an old phone box... you can imagine the conversations. "...maybe it should be a portaloo, maybe the Daleks should look sleeker..." And someone, presumably Russell, said "No! Don't change those things!" And that was a massive risk. But it all paid off, and now it looks like it couldn't have been any other way.



I recall you mentioning you'd at one stage been in talks to bring back *Doctor Who* yourself. How would you have addressed those sort of questions?

John Yorke is now commissioning editor of drama at the BBC, but when he ▶



◀ was there in a previous incarnation a few years ago, I went to see him to talk about ideas, and I said I thought we should bring back *Doctor Who*. We also talked about *Blake's 7* [see boxout, right]! He looked into *Doctor Who*, but the rights were tied up in America at the time. So we moved on and did other things, and it never got any further than that. When I heard that they were doing *Doctor Who* again, I contacted the BBC to put myself forward for if there were any episodes going spare – but then *Life on Mars* took off, and Julie Gardner – who was exec-producing *Life on Mars* as well – didn't want me over-stretched, and told me to concentrate on that because I had my work cut out trying to keep this guy in 1973, rather than worrying about the TARDIS and the Daleks! But after she saw what I wanted to do with *Life on Mars*, she got more confident about my abilities, and she said "Russell and I would really like you to come and do *Doctor Who*," by which stage it was on to the second series. Although my episode was never designed to be second series – it was planned for Series Three – but Russell wanted to change the tone of this series towards the end, so my episode, being a relatively contemporary one, came forward to Series Two. Russell has very specific ideas about the shape of the series and how many episodes should be modern or historical or take place on other worlds, and he doesn't want to over-balance in one way or another. So he made a decision to move my episode up. Which was great for me!

Was your script just the most 'finished', so that it was able to be pulled forward?
Yeah! Also – and they've never said this because they're far too lovely and kind – I think they were waiting to see how well I got on with it as a show, because they knew it would take a long time to get it right. I had a meeting with Russell, and Russell had an idea for a story but it was very basic – something set in the near future, possibly involving an underground bunker, and genuinely 'creepy'. And that was about it! So I came up with a story and pitched it to Russell and Julie – and when I got to the end, Russell said "That's a very clever story. Do you have kids? How old are they?" And I said Daisy and Sam, ten and seven. "Would Daisy and Sam like that story?" Oh. I don't know. "You've got to write a story that Sam would love. It doesn't have to be stupid, it just has to be a story that kids will love. You've got a responsibility to make *Doctor Who* excite the imagination of children." And my story had been too 'science-fiction', too clever for its own good. So between us we came up with this new version of the story, that now is totally for children. And I think, if they pull it off, it will be very frightening.

▼ *"I would probably have altered the Cybermen too much and alienated kids!"*

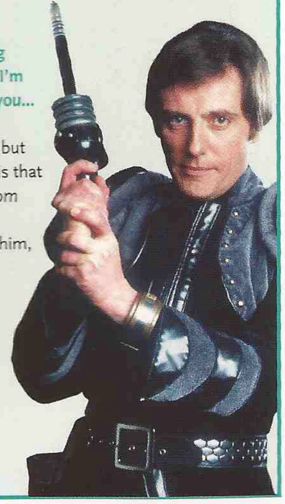
▼ *Matthew wrote ITV's 1999 sci-fi chiller* **The Last Train.**

You episode's finished shooting now, and was in a block with Mark Gatiss' *The Idiot's Lantern*. Compared to that story, there seems to be relatively little known about your episode. Was yours all shot behind closed doors, or something?
I don't know if the security on my episode has been any greater. Also, we haven't got hugely well-known guest stars. Mark has Maureen Lipman in his, and when you have a big name actor, you have a hook to hang the news story on, even if you don't have much information about the episode itself. What I can tell you, though, is that it's a very emotional episode, and I've tried to make it as scary as possible. I've tried to embody what I remember about *Doctor Who*, and for me, *Doctor Who* was always about the TARDIS appearing at the end of your road – not on Gallifrey or Skaro, as exciting as they were. The thrill of opening your bedroom window and seeing the TARDIS in your street was kind of my starting point. So I deliberately set my story in an ordinary street in an ordinary location. It's

Blake's 7

I'm amused that you wanted to bring Blakes 7 back, as well...
It may still happen, mate!

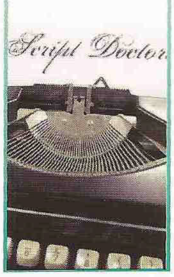
Really?!
I did talk to some people about it a while back. But a lot of telly folk – especially the girls – hate *Blake's 7*. "Oh, not that awful show!" But there have been talks. And my God, it'd be fantastic! Absolutely fantastic! It would be a whole new set of seven, but with Avon. I would bring Avon back. I think Servalan kept him cryogenically frozen for torturing purposes. You remember the last episode where they all got shot? I think Servalan had all the soldiers wiped out, and took Avon – it's a bit Iain M Banks, this – so she could torture him for her own amusement for the rest of her life... She's maybe found a way of re-growing his cells so that she can crucify him, then regenerate him, and then boil him, then regenerate him, and then hang, draw and quarter him, then regenerate him... and this goes on for like, 30 years, so he's completely insane.



This may be single most disturbing thing anyone has ever said to me. I'm starting to get very worried about you...
[Laughs] Avon, though – what was fantastic was that he was the hero but he was evil. What you want, then, is that you bring in a new bunch of freedom fighters, and they're like animal liberation types and they 'liberate' him, and so they call their ship the Liberator – and they bring him on board and he immediately takes control... and they go off and rob the galaxy! It would be totally mad. And very violent, and not at all like *Doctor Who*... lots of death and nastiness! I bet you wish you hadn't asked, don't you...?

basically 'The Doctor comes to *Brookside*'! You always affiliate yourself to the Doctor that you grew up with, and for me that was Jon Pertwee and Tom Baker, as it probably was for a lot of the writers on *Doctor Who*. And of course Jon Pertwee's era, the episodes I remember are the episodes with him on Earth. I've love to bring back the spiders. Do you remember them, on people's backs? It scarred me for life!

▲ *Matthew also contributed to the BBC's hip 1990s drama* ***This Life.***



Perhaps a slightly contentious question, but forgive my curiosity – say you had been given the opportunity to bring *Doctor Who* back, three or four years ago. What would have been different about it compared to what we've got?

You're right, that *is* a contentious question. But luckily you catch me in a bullish mood! I would never have made it so funny, or as bright and breezy, as Russell has. Anyone who knows Russell or his work will know he could never have done it any other way. That's Russell, it's a reflection of his personality, and he's been enormously successful at it. But I wouldn't have been able to make the Doctor as chummy. And I would have followed the old format and done four-part stories. I was stunned when I met Steven Moffat at a party and he told me that he was doing a two-parter, and that most of the rest were single-episode stories. "But you've got no cliffhangers! *Doctor Who* was all *about* cliffhangers! You've got to wait a whole week!" So I would have done two-, three-, four-parters, built up the big cliffhanger ending, and it would have been darker. And probably not as much fun! I should point out, I'm not in any way criticising Russell's take, just honestly answering the question as to how I would have done it. And I wouldn't have been able to resist redesigning the Daleks – to keep the essence of them but to reimagine them the way Hollywood would. As it's turned out, that wasn't necessary. To me there'll always be something 1960s about that design – but my kids think the Daleks are the coolest things in the known universe, not to mention the scariest! I would have tinkered more, perhaps too much. I think the Cybermen will be really scary – I know what Russell's doing with the Cybermen and it sounds really chilling. I would probably have altered the Daleks and even the Cybermen too much, got it totally wrong and alienated a whole generation of kids!

On *Life on Mars* you have both the freedom and the responsibility of being an executive producer as well as a lead writer, but on *Doctor Who* – as on other shows you've worked on in recent years such as *Hustle* and *Spooks* – that isn't the case, you've just been hired as a jobbing writer. How do the two experiences compare?

That's great – I love it. It's not your show – I suppose it's like I was saying about *EastEnders*, you don't have responsibility for the show. I was very fortunate, I suppose, in that the first draft I wrote, Russell really liked.

I suppose if he hadn't liked it, we'd have rowed about it! But I never went into meetings in confrontational mood, thinking "Do they know who I am? This is my masterwork I'm bringing in here..." I would always be saying "Russell – what do you like about it? What do you not like about it? Okay, I'll go away and fix that..." – having fun, but making sure the script was the script Russell and Julie wanted it to be, and I really enjoyed that process. We've never disagreed or argued. Well, occasionally – Russell is so beady about every line, and occasionally he'll say "I think this line should be changed" and I can't for the life of me see why he'd want to change it... but I don't mind that he wants to change it! So I'll say "Okay, let's bat it around and come up with a new line." And you could ▶

Life on Mars

You have got a second series, haven't you?

Yes – we actually got a second series before the first one went out. We officially announced it during the run, but the BBC was surprisingly bullish – they really liked Series One. Their words were "Look – we don't know whether anyone's going to watch this, but we want to make more of it." So they green-lit Series Two before we actually went out. But of course that meant the pressure didn't go away. If the show had flopped, God! "We have to do a second series of this show that nobody likes!"

It could have been a soul-destroying year out of your life!

Pretty gruesome, yeah.

I was curious as to whether the first series had ever been intended to be self-contained...

No, we always planned to go on. Although we can't do a *Doctor Who*, and change John Simm into someone else, so one day this story will have to come to an end. Sam Tyler isn't a Time Lord!

Which is fine – far better to have a couple of great series than to milk it...

Exactly. Series Two is all we can think about for now.

Is it more or less full-time at the moment?

I'm trying to balance it with a few other things, but it tends to swamp you, to eat up your brain-space. Which is why it's nice to have *Doctor Who* and things to balance it...

...on the "change as good as a rest" principle?

Yeah – exactly!

And how far into the process of Series Two are you?

I've written Episode 1 – I'm writing less of it than I did on Series One. We're bringing in some other writers – we're really excited that we've got Guy Jenkin to write on it, and he's got a fantastic idea for a story, and I can't wait to see his take on it. That will be great. I hope people aren't going to be disappointed – I think people are expecting him to end up in 1630 or with the dinosaurs or something, and he's not going to do that. But we've got some wild stuff for Series Two, and we've got the confidence to do it, now, because Series One worked. The ratings have been fantastic – last night we got our highest figures, 7.1 million. We've built on every episode – every episode has gone up during the hour as well, which is really unusual...

That must be down to word-of-mouth...

It is. We're not far short of *Doctor Who*! *Doctor Who* was getting high 7s, low 8s, and we're now getting low 7s. Not that far behind the good Doctor. Ha! We'll give Russell a run for his money! He's had it too good too long!

Script Doctor

"Russell said, "Matthew, you've done what all writers do when they start on the show – make the Doctor sound like Jon Pertwee'!"

◀ argue that it's pedantic of him or that I should fight my corner more that it was fine in the first place – but the point is, we're friends and it's fun, and why not let it be fun? It's Russell's show and he's earned the right to control it. He's proved that he can control it, that he can lead this show, so I'm quite happy for him to take that responsibility.

How does that compare to *Hustle* or *Spooks*?

It's different because on those shows you didn't have a writer/creator who was effectively in charge. Tony Jordan created *Hustle*, but Tony never got involved in my scripts – he would just do his scripts and I would deal with [producer] Jane Featherstone and the Kudos people. *Spooks* was the same – I would write my episode and deal with the producers. The crucial difference, therefore, I suppose, is that I was the only writer in the meeting. So therefore I was speaking on behalf of 'the writing department'! Whereas when you're in a meeting with Russell and Julie, Russell is a writer and you're constantly aware that he can do everything you can. One thing you usually have as a writer is a smugness – "You may be my producer, or you may be running the BBC, but you can't do what I do. You know how the engine works and you know how to fine-tune it, but you can't race it. I'm the only one who can race the car!" And that gives you a false sense of power. But on *Doctor Who*, not only do you have smart and imaginative producers in Phil and Julie but you have another producer, Russell, who can drive the car faster than you can! He's ahead of you all the time, like a pace-setter. So when Russell says "I want to change this", you take it seriously.

That's interesting – the impression I've got from other writers tends to be that they strive for autonomy, and cherish any autonomy or executive power they can get – whereas you seem to be happy to surrender yours at times, enjoying the different approaches.

I do – I think it's dangerous to think that you're always right, and it's been the undoing of great writers. Dennis Potter came undone after *The Singing Detective* when he started to think that every line that dripped from his pen was a work of genius. I'm a great believer in sharing ideas – in working with people rather than trying to take control of everything. That's a dangerous position for any creative person to be in. Look at George Lucas! No-one was there saying, "Mate – rewrite *The Phantom Menace*, it's appalling!" and it was only towards the end of those three films, where he started to get people like Kevin Smith into the cutting room and say to them "Look – you've been so vocal in your hatred of these films. What's going wrong?" He started polling their opinions, and look how much better *Revenge of the Sith* was. I mean, it wasn't as good as the original films, but it was so much better than the previous two, because he started to listen to people. Russell is smart enough to know that you can't always be right, so I don't think he will fall into that trap – he's too clever and, I think, too human as well. He's not a despot, just a massive enthusiast. He once left a hilarious, rambling message on my answerphone and I played it for my son Sam, who said "He sounds really really funny and a little bit mad." I told Russell, and his response was "Nailed me – to a T!" And it's lovely to have someone who is so talented and so relaxed about it. He doesn't furrow his brow and agonise, he just has fun. He's very good at making you trust him. I remember once I wrote some lines for the Doctor, and he said "Matthew, bless you, you've done exactly what all writers do when they start on *Doctor Who* – you've made the Doctor sound like Jon Pertwee, like he should be wearing a ruff. You've given him all this florid dialogue." And I always listen to those notes, I never argue them. He does know the Doctor!

Talking of the Doctor – were you, at any stage, writing for the Ninth Doctor rather than the Tenth?

No, though when I started I don't think David Tennant was officially attached. But from the start I was writing with David in mind, and fairly soon after that it was confirmed. And that made it so much easier – watching *Casanova*, you thought "Yeah, yeah, yeah! This is going to be great!" And of course he's a fan, as well. What are the chances? That's another reason why I enjoyed the process – how could you possibly want to sully this experience? Why would I ever want to look back and think, "*Doctor Who* – that was the programme where I had all those rows with people"? My one concern, when I started, was that I was worried that I wouldn't be able to do it, and that Russell would have to rewrite my script. And I didn't know how I would handle that. I was so concerned I phoned Russell and said "I'm really worried I'm going to mess this up, and you're not

▲ *Hustle: another BBC hit with a Matthew Graham writing credit – whatever he's on, can we have some?*

▼ *The Last Train: "it didn't hit the Zeitgeist".*

Script Doctor

going to be able to tell me how I'm messing up, and you're going to have to rewrite it." And he was great – he said, "It's not going to happen on this show, because you love it, and you're coming at it with enthusiasm – that's the best weapon you've got." And he was right; it was never a painful process...

Have you seen any of your episode yet?
No – I watched some filming. I took the kids down, and we spent a day watching them filming, and we were made to feel very welcome, but I've only seen what they were shooting that day. I can't wait! There's one aspect of the story that's very scary – it's the 'gas-mask' moment, essentially – that I can't wait to see how they pull off. Without giving anything away, it could, if it works, be genuinely creepy, tapping into childhood fears rather than something that's esoterically scary. I'm dying to see how they pull it off!

The 'Tyler' connection

Sam Tyler. Rose Tyler. Coincidence... or something more sinister?
Oh, God. [Sighs]. Originally Sam was called 'Williams'. And with respect to all the Williamses out there, it's a pretty boring name for your hero. And we were about to start filming when Kudos phoned up and said "We've suddenly thought – 'Gene Hunt' is great, it's an iconic name. 'Sam Williams' just doesn't feel very punchy." So I came up with a list of names and they didn't like any of them. So I said to Daisy, my daughter, what could his second name be? Not realising that Daisy had just watched *Doctor Who* on video... and she said "Tyler". Great! Tyler! Phoned up Kudos and they agreed. 'Sam Tyler'. Brilliant. And then I went back to Daisy and said "Where did you get that name from?" "Oh – Rose is called Rose Tyler..." Aaaargh! Everyone's going to think that we haven't got an original idea! So, er, yes. He *is* named after Rose Tyler.

I really wasn't expecting a 'yes' to that question!
No, you weren't, were you? But it wasn't a coincidence – it was my daughter's fault!

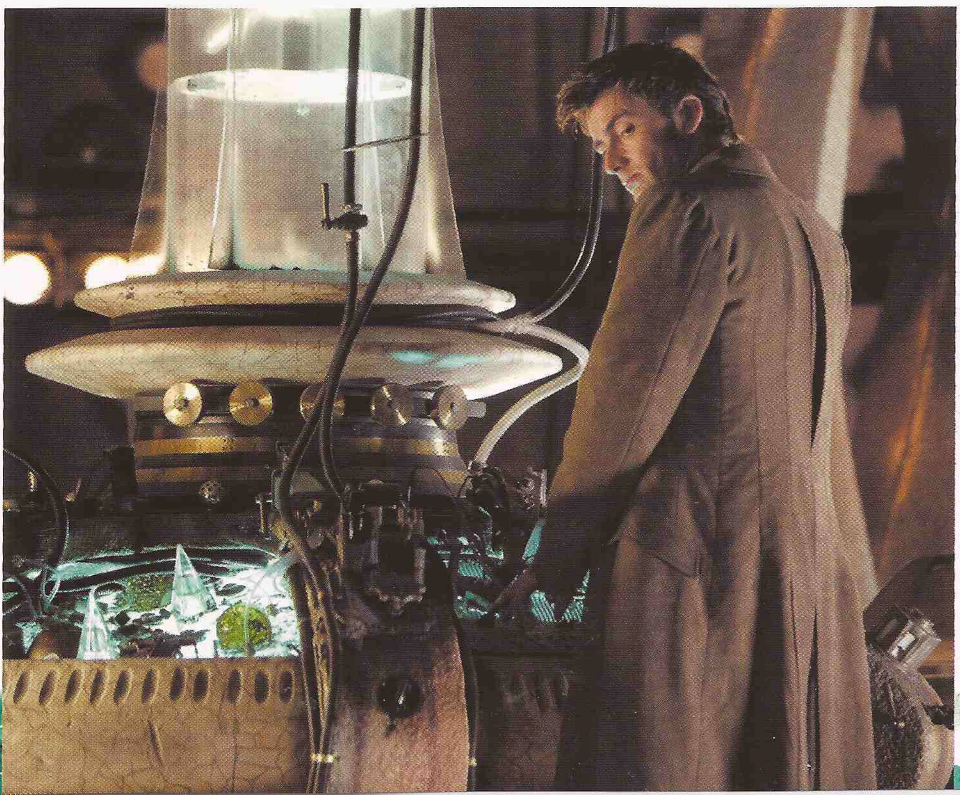
So that was her input to the show – given that your son gave Sam his first name...?
I did have Sam's name in my *Doctor Who* episode, as well, and ruthless Russell has cut it out! He said, "I think we could lose this character of Sam Graham."

Aww...
But Sam has been up and had his photo taken with David [below]. It was the sweetest thing – he stood next to me in awe until David walked over. "Hello! Nice to meet you!" It was just wonderful to see...

Did he put his 'Doctor Who' voice on for it?
He did! And when I asked if there was any chance of a photo with him and Sam, he said "Yeah – I'll get my costume back on!" He'd just been in a puffer jacket, and he put his long coat on and put his arm round Sam. Sam couldn't believe it!

The title for your episode, *Fear Her*, is not a 'traditional' *Doctor Who* title, but it draws you in – you want to know who 'she' is, and why you're scared of 'her'...
Absolutely, that was the intention. It's interesting because I'm not steeped in *Doctor Who* like Russell or Mark or Steven Moffat, so I guess in the end I just approached it like any other drama. I didn't try to write an episode of *Doctor Who* – just a story for this character and his companion. When Russell and Julie read it they were like, "Oh. This has a very different feel for a *Doctor Who* script," and I was terrified I'd messed up – but then they went on to say that *that* was what made it interesting. So I'm dying to see how it plays out, whether people do think it feels like *Doctor Who* or not.

▼ *If the Doctor knows what the "devastating" end to Series Two is, he ain't telling...*



Would you be interested in coming back for another episode?
Yes, I would – I've been asked, and said, "Absolutely, sign me up!" How could you say no? So I'm going to give it another crack, I'm writing a script later in the year. I think the plan is that I'll be roughly in the same area of the series, Episode 10 or 11 of Series Three. But that could all change! I have asked to do a single episode – having gone from being suspicious of the singles before the show went on, I now really enjoy them, and I think the two-parters are harder to get right.

So you've moved on from thinking that the cliffhanger was paramount?
Yeah. Well, now I sort of put my cliffhangers into the stories, so there are a couple of 'cliffhanger' moments within the episode rather than at the end. And loved the discipline of trying to do the whole story in 45 minutes, and I want to do that again. What is also fun is that you have to put things into the script that fit Russell's big picture for the series, and you don't know what the big picture is!

Ah – this year's 'Bad Wolf'?
It sort of is... and it sort of isn't. I know what 'the big picture' is now, but I didn't so much when I was writing. Russell would say "Matthew – at some point, the Doctor needs to say something like this!" and hand you a line. And you'd look at it and say "But, Russell, this doesn't make any sense..." "Ah, but it *will* do..." He's got this devastating storyline for the end of the series, and of course mine is the last episode before the big two-parter, so he needed some lines at the end of the story that would segue into it. And it was great, because I had no idea what he was talking about and I just put the lines in. It was like I was writing a mystery story and not knowing what the answer was! I was a viewer and a writer at the same time – writing it and also being excited about what might happen next week! It's a unique show... DWM

Frills & Spills

Benjamin Cook ventures on board the *SS Madame de Pompadour* to find out about French frocks, and clockwork tick-tocks. Oh, and he meets a horse named Arthur...

"The sheer bloody quality of Russell T Davies' work makes you raise your game," admits Steven Moffat, the writer of *The Girl in the Fireplace*. "Forgive my vast ego, but, writer-wise, I'm used to being the prettiest girl in the room. But there's a new frock in town, and I'm reaching for my Superbra, and..."

He pauses for breath. "No, hang on, let's *end* this metaphor! But I sometimes have a sneaking suspicion that some people out there might think that Russell is a better writer than me. They're deluded, of course... but, just in case, I work as hard as I know how in order to match him."

Do you answer back? If any writer answers him back, I bet it's you!

"I don't much, truthfully. He's very rarely said anything that I don't agree with. In any case, it's his show – he knows it best. I'm not about to argue with him. Mostly."

It's Saturday, 22 October 2005. **DWM** is in Alcester, Warwickshire – eight miles west of Stratford-upon-Avon, the birthplace of Shakespeare. Set in 400 acres of parkland, woodland and gardens, Ragley Hall – designed in 1680, and belatedly completed in the mid-1700s – is the family home of the Marquess and Marchioness of Hertford. I hope to God they're not in! If they saw the Great Hall – the main room of their stately home, abound with fine paintings, ceramics and antique furniture – in this state, they'd very probably freak out. The Doctor has just smashed through the mirror above the fireplace. On horseback. Look, there's glass all over the floor!

"It's the best shot in the world, isn't it?" enthuses David Tennant.

Luckily for the Marques and Marchioness, it wasn't an actual Ragley Hall mirror that *The Girl in the Fireplace* crew exploded. And the horse will be filmed in a studio next week – so not to get hoof prints on the black-and-white chequered floor in the Great Hall – and the visual effects bods will add him into the scene in post-production. This means that David has to engage in the embarrassing art of mime...

"Neigh," he deadpans, as he gallops around the Great Hall on a strange scaffolding contraption. To be honest, he looks a bit silly. He admits later that he isn't looking forward to meeting the real horse next week. "I'm allergic to horses," he sighs. "I'm going to be standing as far away from it as I can."

"That a good dismantling position," says director Euros Lyn, as David pulls the reins on his make-believe steed, and stomps his feet.

"And should I say hello to Reinette on the horse or off the horse?" asks David.

Meanwhile, 26 extras in wigs and period garb mill about the Hall ("Honestly, big frocks, big hair – it's like Russell's day off," laughs Steven), alongside five clockwork droids (three male, two female), King Louis XV of France – actor Ben Turner, sat in the corner playing on his new PlayStation Portable – and the Queen, Marie Leszczynska, also of France. Sophia Myles, who plays Madame de Pompadour (or 'Reinette' to those who know her well), is here too. She is, of course, best known for her role as iconic super-spy Lady Penelope in 2004's *Thunderbirds* movie. Noel Clarke – alias Mickey Smith – has bet **DWM** five pounds we won't dare address her as "m'Lady" in front of the crew. And he's right. We chicken out.

"You've walked down loads of corridors to find them," Euros tells Sophia, before the take, "and you found them all here in the Hall, and it's absolute chaos, okay? But you're in control of the room."

"I'm much happier to see the Doctor," she confirms, "than I am to see Louis, aren't I?"

"I knew," says Steven, "that when the Doctor came for his woman – after a lifetime of her dreams – that it had to be the biggest, most romantic moment ever. But I didn't know *what*. Then I was thinking, as I wrote, 'these Time Windows, what if French people happened across them, found themselves on the ship?' I thought that the Doctor should perhaps meet a dazed and confused maid or something. Nah, boring. Then I thought – a horse! A horse on a spaceship! Mental! Only in *Doctor Who*, a horse on a spaceship! And once I had the horse, and a mirror, and a woman who'd been waiting 30 years for the man she loves, and clockwork monsters ready to take her head... well, c'mon, it writes itself!"

Of course, some people want an asexual Doctor...

"Even a gay Doctor," nods Steven, "and that might be as good a show, even a better one... but it's not the one we've got. The King's courtesan meets the last of the Time Lords. The girl with one dream meets the man with two hearts. What do you *think* is gonna happen? Of course, that's kind of a weird thing to do in *Doctor Who*, cos it's really about running, corridors, and random death. Ho hum. I probably got it all wrong. Bring back the nanogenes!"

▲ *Whoah, erm, horsey?*

▼ *Young Reinette (Jessica Atkins) peers through her fireplace to another world...*

▼ *Bottom: The clockwork robots have Madame de Pompadour surrounded...*

IT'S THURSDAY, 27 OCTOBER. In Unit Q2, Imperial Park, in Newport, the cast and crew are waiting for a horse. Apparently it's held up on the M4. The horse's call time was 10am, and it's now half-past. Phil Collinson, the producer, isn't very happy. David Tennant and Billie Piper are sat on the industrial-looking spaceship set – the occasional eyeball and limb is there too, if you look closely enough – in the middle of the Newport studio, sandwiched between the TARDIS set and a Versailles corridor, thinking up innovative and interesting ways of upsetting the horse, when it arrives...

"Out of the way, four-legs?" suggests David.

"Move along, Red Rum!" says Billie. "On your way, Tonto!"

There is a tumbleweed-beckoning silence as they try to think of another insult.

"Hmm," says Billie, after a long pause. "Horse comedy, eh?"

"Yep," nods David, still thinking hard, "a little bit of equine banter."

"Horseplay!" jumps in Noel. "Sorry, I just couldn't help myself."

"Okay, let's block the scene," says Euros. It's the 'What's a *horse* doing on a spaceship?' scene. "David, you and Arthur will be coming from here..."

"Arthur!" splutters Billie.

"Serious focus on the horse," smirks David.

"Has the horse got its own trailer?" asks Noel. "If not, that's discrimination."

Peter Bennett, the first assistant director, reads in for Arthur. "Neigh!"

"Can you not say 'neigh'?" exclaims Noel, "cos you say 'neigh' and I just crack up!"

RUSSELL'S ORIGINAL BRIEF TO Steven was 'Madame de Pompadour, and a clockwork man.' The possibilities were endless. What, then, were Steven's initial thoughts?

"Who's Madame de Pompadour?" he replies, counting them off on his fingers. "Why can't I have Cybermen? Or a werewolf? Even a tin dog, c'mon! So I read a book about her and nothing really clicked for me – fascinating woman, the Madame, but kind of... so what? Until I got to an incidental detail about this guy at the court who realised that his wife was cheating on him, because – wait for it, wait for it – she'd installed a revolving fireplace! That old give away! Beats lipstick on your collar. And I thought I just *had* to have a

Clarke of the Court

Hello, Noel. Have you ever been to France?

Yeah, I've been to France. Ate cheese, drank a little wine, went to a football match, spoke to women, got chased away by hairy-armpitted mothers, came home. Disneyland Paris sucked. Marseilles is nice though.

When was the last time you danced?

The last time was at the after-show party for the première of *Kidulthood*. The DVD is out on 22 May. Plug it, won't you? [Grins] We boogied all night long.

Are you a good dancer, then?

I rate myself highly. I've got rhythm. I can dance a while before my back starts hurting. Enjoy the non-painful back while you can, crazy teens, cos it'll happen to you.

What's your favourite type of dance?

Hmmm... the horizontal mambo.

The Girl in the Fireplace tells the story of Madame de Pompadour's life. Tell us about the movie of your life, Noel. Who'd star in it, who'd direct it, what songs would you put on the soundtrack...?

The movie of my life would star me. It'd be written by me, too, and overseen by the king, Russell T Davies. It'd be directed by an amalgamated clone of all my favourite directors, and it'd have an original score by Murray Gold, cos he's great. The Mill would do my effects, cos they're great too; they're my boys. It'd be called *The Man Who Silenced The Critics*, and the tagline would be 'Kiss His Grits'! [Guffaws] Sounds good, don't it? I think I'll start writing it now. It'll be out in summer 2007.

In his first episode as a proper companion, how do you think Mickey did?

He did all right, I think. There was a little step back in bravery, but that's because it was his first time off Earth. His best moment had to be the rolling-over stunt, which of course I did myself. [Grins] Or when he's teasing Rose about the Doctor and Cleo.

What was Arthur like to work with? Don't spare his blushes.

The horse was a bit of a diva, to be honest. They're supposed to be herbivores, but this one was trying to bite my hand off! That or he was trying to kiss it. He could've been a gay horse. I swear he winked at me once. He didn't say much and kept getting rewarded after every take. I mean, I'm not saying that I'd want a man shoving sugar cubes in my mouth after each scene, but c'mon, man, show some love to the main actors as well! Stupid horse.

Can you list three uses for an out-of-work actor who happens to be a horse?

Three uses? Getting ridden up and down Oxford Street, pretending to be the horse from *Sleepy Hollow*, freaking people out. Um... what else? [Thinks] Burgers. And glue.

The clockwork people inject Mickey and Rose to knock them out. Do injections bother you, Noel? Or are you just too much of a man to flinch at needles?

Needles don't bother me much. I've got tattoos. But something about medical needles is a bit spooky. I'm not that squeamish... except I don't like slugs. Anyone who wants a serious beat down, bring a slug near me. Don't say I didn't warn you when your lawyers can't sue!

Except for the clock, what is your favourite clockwork-powered item?

Dude, I don't think anything in my house is clockwork. My clocks work, but that's about it. Sometimes I think *I'm* clockwork, my girlfriend winds me up so much. Sometimes I'd just like too...! Nah, I'm kidding, she's great. You're still recording, right?

In the 1990s, a man called Trevor Baylis invented the clockwork radio. What else would you like to see powered by clockwork in the future?

Trevor who? I don't want anything else clockwork. Move with the times, hippies! [Guffaws] Imagine having to wind up your iPod every ten minutes. Bah. How about clockwork journos, who'd run out of tick just as they were about to ask a stupid question...? How about those, eh? That's what I'd like. I'll be in my trailer.

revolving fireplace. If there's a revolving fireplace in *Doctor Who*, well, clearly it has to be a time-and-space revolving fireplace! See, writes itself, writes itself!"

Presently, Euros dashes onto the set. He has news. "The horse has arrived!" he announces.

"YAY!" cheers Billie

"Ooh, I can hear it," grins David.

When the beautiful white horse appears, he gets lots of attention. "Hello, lovely," says Billie.

"Hello, mate," says Noel. "Nice hooves."

"Can I get a picture with the horse?" interrupts Billie.

"I'd like there to have been more for Rose and Mickey," acknowledges Steven, "cos I adore them as characters and actors. But time, time – 45 minutes to tell the story. The first draft of the script is close to the finished version, but I added two important scenes in the second draft: where the Doctor mind-melds – sorry! – with Reinette. We called it Mental Sex. And the bit where the Doctor waltzes in, glass in hand, after the party. And really that second draft is what we filmed. There was a third draft, oddly enough, where I and everyone else had lots of brilliant ideas. But they all turned out to be accidentally rubbish, so we threw it away."

Steven's first *Doctor Who* offerings, last year's *The Empty Child* and *The Doctor Dances*, were better received than even he had imagined they would be. *The Girl in the Fireplace* could have been his 'difficult second album'...

"You big flatterer! How do you know this *isn't* my difficult second album?!" he chuckles. "Lynched, I'll be, you'll see! Actually, I'd written *Fireplace* before *The Empty Child* went out. To be honest, when something is successful, you're just happy and relieved; you don't worry about living up to it. It took me a while to really notice just how successful it'd been. The little boy in the gas mask asking 'Are you my Mummy?' – forgive the hideous conceit, but that's gonna stick, that is. People will remember it. And I'm so desperately proud of that."

"As soon as

Never work with children or animals. If you thought a metal dog and a gaggle of school children were hard work, you should try timing Arthur's entrance in Scene 17 with David's line about meeting a horse! It's proving much, much easier said than done. "We'll just keep running til we get this," insists Euros, "so no chatter on set, please."

The seventh take goes as badly as the sixth. Arthur ignores the script completely, clicking his teeth loudly as he waits in the wings ("Can we get him some teeth that fit?" wonders David), and entering way too soon.

"Did you see me flinch?" exclaims Noel. "I thought it was gonna bite my hand off!"

"If the horse could have a slightly later cue," requests Euros, "cos Rose and Mickey would've heard it clip-clopping. And Billie, Noel, your timing on the dialogue was, er... bad."

▲ *Top: The Doctor meets a new companion. Rule number one: Don't Wander Off!*

▲ *Above: Sophie Myles and David Tennant.*

you find a new rule, break it!" **STEVEN MOFFAT**

"Say it as it is," chuckles Billie.

"Maybe a little brisker on the pace," suggests Euros. "Noel, when you say 'Maybe it wasn't a real human heart', feel the hairs prick up on the back of your neck, maybe look round at the security camera..."

THE SPACESHIP SET IS REDRESSED as a different stretch of corridor, for the scene in which Rose and Mickey are overpowered by two clockwork droids, played by Sean Palmer and Aga Blonska. "I'll make it more of a struggle than a scream," says Billie, "cos I'm imagining that the droid's hand is really tight around my throat...?"

Euros nods. "Sean's hand is so tight on your windpipe that it's stopping you screaming. If it weren't there, you'd be screaming. And you, too, Noel. And we'll run it to the hypodermics actually going in, and you going limp on us..."

Ominously, this is shot 666. Some wag has drawn a pair of horns on the clapperboard, which is unnerving Billie. "I hate those devil things," she cringes.

While no one is looking, David commandeers a camera. "C'mon, rock and roll!" he enthuses. "Good shot, David!"

"Shall we go for a take?" says Peter Bennett, as a gaffer drags David away from the camera, "but with no needles, guys."

For the following take, however, the needles *are* attached. "Get those needles out!" hollers Billie.

"The injecting needs to happen much quicker," says Euros.

"And the needle if going in," calls out Peter, during the take, "going in, and it's in... and it's out!"

"Ooh, that's scary," says practically everyone on set, after the take.

"Yeah, those clockworks are scary," agrees Steven, later. "But loads of credit – as ever – goes to the design team, especially Neill Gorton, who was just brilliant. The clockwork head is amazing! Of course I want to scare the kids. That's what *Doctor Who* is *for*. Ignore all other theories. *Doctor Who* is for *scaring children*."

The Doctor appears in the corridor, with Arthur in tow, and stares through the stone door. He tells Arthur not to wander off. "Can we start David two

Top: How many ticks left in that clockwork heart?

steps further back?" asks Euros. "And if the horse is a beat later too..."

"Let's go for a take," calls Peter, "but this time can we not say A-C-T-I-O-N?"

Arthur – who's actually quite an experienced thesp – recognises the word 'action', and gets a bit over-eager as a result. Throughout the take, Arthur's handler lies on the floor, coaxing him.

"We friends now?" David asks Arthur. "Yeah, you bet we are!"

On the next shot, Euros suggests filming the rehearsal too. "It might do something interesting," shrugs Euros referring to the horse, "like sing!"

"Ten green bottles..." mumbles David.

"This time, David," directs Euros, "can you remember that the reason you're looking around at Arthur is cos he's really hacking you off?!"

Above: Arthur makes his grand entrance!

But there's hope for Arthur yet. On the final take, he gives David an impromptu melancholy nudge when asked not to wander off. It wasn't in the script, and it wasn't planned, but David reacts, and Euros is delighted.

"And... cut!" he says, before adding: "*Good* horse! What a marvellous take!"

"The sum total of people who care about what I write is sitting in this chair right now," considers Steven. "I just wanted to live to the emotional demands that Russell makes of the show. I wanted the Doctor to have an adventure that would change him a little – an adventure that he'd remember forever. Plot is a big thing for me. I've got all the big plot stuff in my head before I start, and then, as it goes, it starts to change. You go with what's working, and you lose what isn't. It's planned *and* it's improvised. More jazz than architecture – says I, who knows nothing of either!"

Is he still learning? Or does Steven now know everything that there is to know about writing *Doctor Who*...?

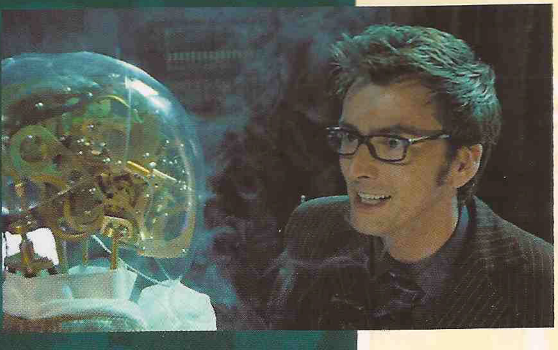
"I certainly don't," he insists. "I've noticed that the main effect of experience is to slowly increase your levels of fear and worry until you die. Actually, I think experience is a liability – yesterday's solutions to today's problems. Every *Doctor Who* story has to be brand new. As soon as you think you've found a rule," he grins, "break it *that day*!"

Wind-up Merchant

"There never was a discussion about the clockwork people – or even a description in the script – that gave any real detail," says Neill Gorton, who designed and built the tick-tock droids. "All I had to work on was one line: when the Doctor first sees the clockwork man in all his clockwork glory, he says, 'You're *beautiful*!' That really stuck in my mind. The other thing that stuck in my mind was carriage clocks. When I was a kid, my Nan had one on her mantelpiece, and I always loved the fact that you could see the intricate workings inside this glass dome. With the clockwork man, I wanted the mechanisms to be completely see-through. I wanted it to be obvious that there was no person inside, and that it was entirely clockwork. Of course, that's great as an idea: I did a single painting that I showed everyone, and they all got it, and loved it. Problem was, we then had to build it. That wasn't so simple...

"My original plan was that those enormous wigs would shadow the whole head so that you'd see a glass dome for a face, and then just a suggestion of some workings. A performer could wear a black hood under a plastic dome with a wig on top, which we'd film in wider shots, and then we'd have the animatronic version for close-ups. But Phil Collinson [the producer] wisely pointed out that this would involve very careful lighting for every single shot, which they just didn't have time for. If anyone isn't aware of the job of a producer, it's to spot the bloody obvious and point it out to people like me when we're too wrapped up in being 'creative'! So we discussed ways of rethinking the concept so that we'd have a surefire way of disguising the clockwork until we wanted to see it. Phil suggested the mask idea, and I think I suggested that it could be a masquerade mask in a harlequin style. I'd love to take credit for some that stroke of genius, but really Phil was the one responsible for that, and I just fleshed out the idea. The plan was that they'd wear the masks most of the time, and then reveal the clockwork underneath in just a few scenes, when we'd use the completely animatronic torso.

"I have to be honest here," he continues, "and say that I thought, at first, that the masks would be a bit of a cop out. But Phil was right on the money with this one. He pointed out how well the gas masks had worked in *The Empty Child*, and how spooky they where. Two very brilliant animatronics guys, Richard Darwin and Gustav Hoegan, built the head. Gustav built most of the head, while Richard focused on the body, and neck, and arm-tool mechanisms. They ordered up a bunch of old clockwork mechanisms from a specialist dealer, which they stripped down to make our robot. Some of the mechanisms were Victorian, which was kind of weird but strangely appropriate, I thought, for a TV show about time travel. The clockworks in the head really worked, but it was actually controlled by a couple of miniature motors, which drove all those little cogs, and Gustav linked them to a speed controller so that the clockwork could appear to 'wind down' on cue. The larger movement of the head was controlled by a puppeteer lying below the animatronic and operating a linkage that went up through the neck."



The Doctor examines one of the androids in all its clockwork glory.

Neill admits to being delighted with the results, but "the one thing that I did want to do," he says, "was use more CGI to help me realise the clockwork people. I wanted to see a shot of a clockwork man walking along with the see-through animatronic head. Unfortunately, this episode was shot in the same block as *Tooth and Claw*; so much of the CGI quota was going on that episode that there really wasn't any left for *The Girl in the Fireplace*, so I was a bit stuffed for realising those kind of shots!"

DOCTOR·WHO

BROADCAST
Saturday 17 June 2006, BBC One

WRITER
Russell T Davies

DIRECTOR
Dan Zeff

STARRING
Marc Warren, Peter Kay, Shirley Henderson, Simon Greenall, Moya Brady, Kathryn Drysdale, Camille Coduri, Bella Emberg, David Tennant, Billie Piper

IN A NUTSHELL
This is the story of Elton Pope, and his encounters with alien life forms. Shop window dummies! A Christmas Day invasion! There are scares. Thrills. Beautiful ladies. And even more beautiful ladies. There's a powerful man. And even a song. Yes, this is the story of how Elton Pope finally met the Doctor, and realised the terrible truth...

QUOTE, UNQUOTE
ELTON: *You can't imagine it. The Doctor's machine. The most beautiful sound in the world...*

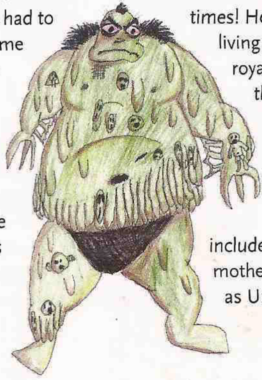
TV PREVIEW

EPISODE 10:

LOVE & MONSTERS

▲ *Ursula Blake (Shirley Henderson)*

▲ ▶ *Top and right: **Blue Peter** viewer William Grantham's creation – the Abzorbaloff!*



IF A SECRET GOLDEN RULEBOOK OF *Doctor Who* exists (which it must do, somewhere on Russell T Davies' hard-drive), *Love & Monsters* shamelessly – and skilfully – ignores it. "The idea has been knocking about since Series One," explains Russell. "It's one of those concepts that we'd been keeping up our sleeves, waiting its turn. It was always called *I Love the Doctor*, and had the Doctor's faithful stalker cropping up wherever he went. We always knew that we'd do it in some shape or form – not in the first year, cos it's too odd for that – but then the idea was drafted in out of necessity when the Christmas Special was commissioned. That meant that we had to complete Series Two in roughly the same schedule as Series One, but with a whole extra episode. In other words, one of this year's episodes had to be double-banked – shot at the same time as another episode, with two teams shooting simultaneously, and the Doctor and Rose juggled between them."

Although the Doctor and Rose themselves don't actually have a huge amount of screentime in *Love & Monsters*, the narrative is such that their presence is felt in almost every scene. "This isn't a call to arms to go high-concept," continues Russell. "The concept was necessary, that's all. This isn't a radical experiment: audiences are very clever, and they're familiar with flashback episodes, spin-offs, clip shows and the like, so I don't think anyone will be lost. To catch any fallout, well, there's Peter Kay, Marc Warren, Shirley Henderson and the most amazing cast."

Peter Kay landed the role of eczema-ridden baddie Victor Kennedy after writing Russell a fan letter praising the series. Is the adoration mutual?

"Oh, completely, I love him," Russell enthuses. "The stand-up, obviously, but when he appeared on *Coronation Street* a couple of years back, I taped the episode and must've played it back about 20 times! Honestly, you should try living in Manchester – he's royalty up here. Well, better than royalty, cos he works for it. He was dead keen that Victor Kennedy wasn't just a laugh: he did it with absolute serious intent."

The first-rate cast also includes Camille Coduri as Rose's mother, Jackie; Shirley Henderson as Ursula Blake; and Marc Warren in the central role of Elton. "He's very much the everyman," says Russell. "Elton is quite specifically the fan everyman – overtaken and bullied by Victor, a 'super-fan', as tends to happen! But Marc's perfect, cos he gives Elton such humanity and tenderness. It would've been very easy to play the idiot, and to act dumb, and wear bottle-glasses and cardigans. I specifically didn't want him to be a train-spotting nerd. Marc makes Elton clever, passionate, and honest. And sexy! He lifts this episode into a whole new dimension."

And special mention must go to the mighty Abzorbaloff, designed by nine-year-old William Grantham as part of *Blue Peter*'s 'Design a Monster' competition. "With the template for *I Love the Doctor* in mind," reveals Russell, "I knew that I could make it fit – sort of instantly, to be honest. That's my job. I mean, it's a creature that absorbs people: that's pure *Doctor Who*!"

The thing is, *Love & Monsters* manages to feel both *more* like *Doctor Who* and *less* like *Doctor Who* than any other episode to date. It's smart, compelling, laugh-out-loud, and turns out to be a lot more heartbreaking than you were expecting. It's an episode that proves that rules were made to be broken.

BENJAMIN COOK

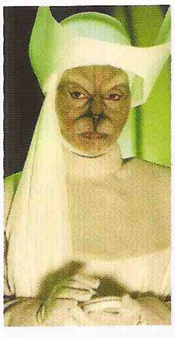
AFTER IMAGE

THE NEW TELEVISION SERIES OF **DOCTOR WHO** IN REVIEW

Thin-skinned

Episode 1: NEW EARTH

Written by RUSSELL T DAVIES | Directed by JAMES HAWES | Broadcast Saturday 15 April 2005



▲ *Top: "Welcome back!" Rose and the Doctor are reunited.*

▲ *Above: Matron Casp (Dona Croll): a cat with a secret...*

A QUICK PECK ON THE CHEEK FOR Jackie and Mickey while the Doctor fires up the TARDIS, and then Rose is off for 13 more weeks of adventures, 'further than we've ever been before.' *New Earth*'s supremely confident teaser promises an adventure that will be bigger and bolder than any we've yet seen.

New series. New Doctor. New Earth. The beginning of the episode repeatedly hammers home the message that this is brand new *Doctor Who*. But, as if to reassure us that although he has a new face, this is still the Doctor, the episode goes out of its way to emphasise the continuity between itself and last year's series. It's the same approach Russell T Davies took in *The Christmas Invasion*, in which Jackie, Mickey and Harriet Jones helped paper over the transition from Christopher Eccleston to David Tennant. By taking Rose back (if that's the right word) to the year Five Billion, the time of her 'first date' with the Ninth Doctor, the Tenth Doctor gets the opportunity to catch up with glamorous villainess Lady Cassandra and the mysterious Face of Boe, who have taken up residence in the hospital of the Sisters of Plenitude. It's also an opportunity for the kind of spectacle you can only get from *Doctor Who* – where else can you see a Duke turning to stone, a giant face in a jar, pustule-ridden zombies and cat nuns?

David Tennant's already had the chance to get his teeth into the Doctor, and it shows. He tackles the role with confidence, handling some tricky transitions between amused detachment and incandescent rage, and instantly makes his mark on the series – to a surprising extent given that this is his first 'post regeneration' story. How the character will develop over the next 12 weeks is anyone's guess, but on first viewing it seems that Tennant's taken to the part like a duck to water, never giving the impression, unlike most of his predecessors, that he hasn't quite worked out how to do this yet. The only inconsistency with *The Christmas Invasion* is when the Tenth Doctor, who's already said that he doesn't give second chances, is, at the last, ready to help Cassandra when his predecessor was willing to watch her die. This is a slightly churlish criticism, though, given that it leads to a throat-lumpingly effective denouement.

> "David Tennant instantly makes his mark, moving his Doctor from amusement to incandescent rage with great confidence."

While Tennant is confident, Billie Piper is astonishing. Possessed by Cassandra, her whole demeanour changes so that even when barely in shot – such as when Clovis demands to see that neither she nor the Doctor has been infected – she's being a waspish and vain woman from the future

▲ *The Doctor, Chip and Cassandra are forced down into the catacombs.*

rather than twenty-first-century 'chav' Rose Tyler. And she's never looked cuter. Tennant makes a good stab at it, but his Cassandra's a smidge more Kenneth Williams than Zoë Wanamaker.

It's not perfect, though. There are two main plots, either of which could have justified an episode in itself. Cassandra's bodysnatching antics provide the comic high points – from her first reaction to Rose's curvaceous body to the frequent body swaps during her race for freedom – but her promised revenge never materialises, and her last-minute change of heart, having clung to life for so long, doesn't follow from her actions in the rest of the episode. There are also odd goings-on at the hospital for the Doctor to investigate. The script says that Cassandra has been spying on the nuns' shady affairs, and the Matron's suspicious caginess obviously intrigues the Doctor. But the mystery doesn't have much chance to develop as we quickly discover the truth, and the plot twists into a cross between broad comedy and zombie horror. It's never quite clear who the real villain of the piece is – Cassandra, for stealing other people's bodies and trying to blackmail the nuns, or the nuns themselves for experimenting on human beings – and comparisons could have been developed between Cassandra's exploitation of others to keep herself alive and the nuns' use of genetically-bred humans for the sake of human health.

◀ *Loyal Chip (Sean Gallagher) tends to his mistress. Moisturise her!*

There's another possibility: given that he sponsored events on Platform One and tempted the Doctor to New Earth, apparently on a whim, is the Face of Boe actually a shadowy manipulator? Almost certainly not. But when he speaks for the first time, sounding a bit like Aslan, the Face reveals himself to be, like the Doctor, the stuff of legend. This is a real shiver-up-the-spine moment, the mystery that's been lacking earlier on in the story.

Despite the title, the planet New Earth isn't integral to the story – these events could have played out on Platform One or the Bi-Al Foundation for all that New New York adds. Davies lets the Doctor talk up this new home for the human race without allowing Rose to explore what is the first alien planet she's set foot on during the series. Apple grass and flying cars are all well and good, but when the adventure is confined to the corridors of the hospital it's difficult to see this as anything other than a missed opportunity. It's like taking Rose to Paris and spending the whole visit in Charles De Gaulle airport.

Packed with funny lines and great moments, there's still a sense that *New Earth* doesn't come together as well as it should. Partly this is because the two main plots vie for screen time, and neither gets the chance to go anywhere unexpected. It's also disappointing that more isn't made of the setting, and of Rose's first onscreen visit to another world. But then, this episode's a broadly-drawn comic strip rather than a tightly-plotted novel, and visually it delivers the goods. More than delivers, actually, given that the remarkably expressive cat nuns are some of the best looking aliens ever, so good that at first you wonder whether they've been achieved with computer graphics, and even the returning trampoline Cassandra and Boe look like they've had impressive face lifts. The hospital's pretty stunning too, helped by some nicely understated effects like the lock-down, while the pristine wards and decaying basement mirror the corruption lying just beneath the surface. Add winning performances from Piper and Tennant, slick direction from James Hawes, and a conclusion that delivers the kind of emotional punch we've come to expect from Davies, and *New Earth* is far from being old hat. Not the greatest *Doctor Who* episode, then, but still the best thing on TV.

MATT MICHAEL

▲ *The flesh is free!*

◀ *Queen Victoria (Pauline Collins) is confronted by terror and blasphemy from another world...*

Moon on a stick

Episode 2: TOOTH AND CLAW

Written by RUSSELL T DAVIES | Directed by EUROS LYN | Broadcast Saturday 22 April 2005

SCARY MONSTERS ARE JUST GREAT, aren't they? Ever since humans started to tell stories, we've loved spooking each other with tales of gorgons and vampires and shape shifters. In *Tooth and Claw* both the Doctor and Queen Victoria recognise this, encouraging Sir Robert to tell them the legend of the wolf. There's rarely been a more evocative moment than Sir Robert recounting the grisly history of the Torchwood estate as the fire burns low and the moon rises outside...

In the pantheon of monsters, werewolves are generally portrayed as victims as much as villains. Although *Doctor Who* has frequently toyed with the idea of lycanthropy, the only actual werewolf we've encountered was a circus attraction for whom the audience was meant to feel sympathy. Not so in *Tooth and Claw*. Even before his stunningly effective ▶

▲ *The Doctor realises that the Koh-I-Noor is the missing link in a trap within a trap...*

▲ *Above right: The werewolf attacks!*

transformation, all crunching bones and snapping jaws, the Host has been established as a truly creepy baddie. In wolf form, he's one of the scariest creatures to feature in the programme, oozing malice and single-minded determination. Loping up the grand staircase or leaping at various characters with his fangs bared, and realised with some great computer effects that show real progress from last year's CG Slitheen, *Tooth and Claw*'s werewolf is a nightmarish creation.

Perhaps mindful of this, and in spite of the script's repeated references to blood, there's none of the red stuff on display. All of the attacks take place off screen, or in a fast, monochrome montage of snapping jaws and screaming mouths. While it's pretty frightening, and probably not suitable for very young children, the makers are responsible enough not to go too far or to dwell on the wolf's attacks.

Euros Lyn takes a lot of visual keys from werewolf movies – the wolf's eye view from *Wolfen*, the fast, jumpy editing from British fare such as *Dog Soldiers*, the transformation from *An American Werewolf in London* – to make *Tooth and Claw* feel more like a film than a TV programme. This is helped by the remarkable kung-fu sequence in the teaser that references movies like *Crouching Tiger, Hidden Dragon*, and the rapid cuts and twitchy camera work of modern British filmmakers. This made *Tooth and Claw* the most visually interesting thing on Saturday night TV in decades.

Nifty special effects and fancy direction are fine as far as they go, but that's not very far without decent writing and performances. Fortunately, *Tooth and Claw* has these in droves. As Queen Victoria, Pauline Collins exudes an air of regal detachment. Playing many roles – Imperial sovereign, Defender of the Faith, homely widow – Victoria had as many facets as the Koh-I-Noor diamond: sparkling but brittle, cold and hard. Collins' take on this complex personality is compelling, a God-fearing woman whose reaction to the events couldn't be more different from the Doctor's. While he sees a 'beautiful' wolf, the Queen sees only 'terror and blasphemy and death' that have no place in her perfectly ordered existence. Her decision to set up the Torchwood Institute to oppose the inexplicable is the obvious result of her night of paranormal terrors, and given what we know of the organisation from *The Christmas Invasion*, it could make life extremely difficult for the Doctor.

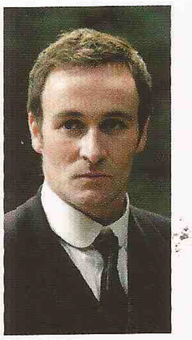
Of the remaining guest cast, special mention should go to Derek Riddell, who gives a cracking performance as Sir Robert, a man trapped between either betraying his Queen or condemning his wife to death, revealing this conflict through nervous glances and slump-shouldered despair, and working himself up to a last heroic gesture by degrees. It's a touching story that plays out in the background, but which adds a human and tragic note to what could otherwise have been a straightforward glossy horror romp.

And *Tooth and Claw* gets the balance between humour and horror spot on. The opening scenes in the TARDIS and on the moor are great fun, re-establishing the warmth of the Doctor and Rose's relationship, while Rose's attempts at a Scottish accent, and the Doctor's desperate reference to Balamory are laugh out loud funny. Rightly, though, once the wolf is on the loose, the Doctor stops wisecracking and starts thinking, using intellect as his weapon and spotting the links that everyone else has missed. Whereas the solution to *New Earth* was a bit abrupt, there are clues all the way through *Tooth and Claw* that the attentive viewer can pick up on, able to work out alongside the Doctor how he can stop the monster. Perhaps the only loose end is what happened to the monky monk monks?

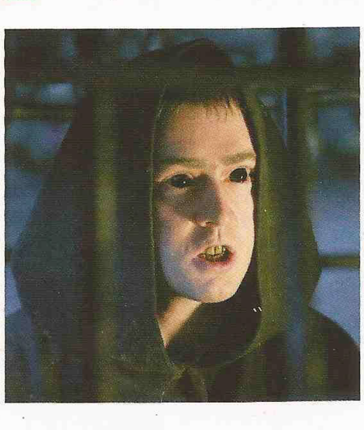
Frightening without being graphic, fast-paced without being facile, *Tooth and Claw* sets out to scare kids without traumatising them. The effects are great, the music underscores the pictures without becoming too emphatic, the guest stars are brilliant and the monster is terrifying. Even the title's perfect. We are most amused.

MATT MICHAEL

"Euros Lyn takes his inspiration from werewolf movies, making *Tooth and Claw* impressively filmic and visually arresting."

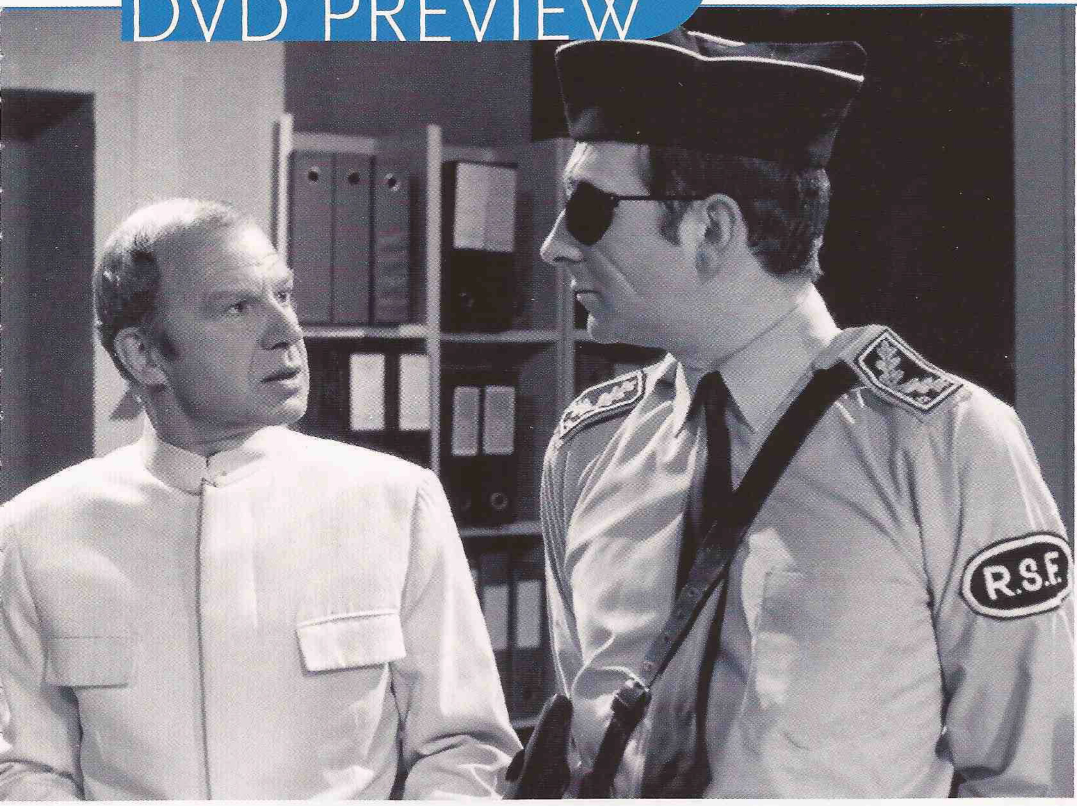


▲ *Sir Robert (Derek Riddell) is a man torn between loyalty to his wife and loyalty to his Queen...*



► *"I cut out its soul and sat in its heart..." Brrr!*

DVD PREVIEW



INFERNO

DVD BBC DVD/2 Entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 10 April 2006 | **PREVIEW BY** David Darlington

"INFERNO IS ONE OF THE 'BIG HITTERS' of the Pertwee era," says DVD content producer Steve Roberts, "but we needed to be sure that we could present it in the best possible quality..." This 'quality' issue is a concern because *Inferno* is one of several Third Doctor stories for which the only source material is an American copy. Regular readers will know that a 'Reverse Standards Conversion' process has been developed which means that the picture quality, while still not of the standard of the original UK broadcast, can now be rendered acceptable for DVD release. "We needed to do a real-world test of the process," reveals Roberts, "which is effectively what *The Claws of Axos* was. Once we had seen that we could deliver in acceptable quality, the identity of the next RSC release was somewhat of a no-brainer!"

FEATURING The Third Doctor, Liz Shaw and Brigadier Lethbridge-Stewart.

EXTRAS

- Audio commentary by producer Barry Letts, script editor Terrance Dicks and stars Nicholas Courtney and John Levene
- Documentary: *Can You Hear The Earth Scream? Making Inferno*
- Documentary: *The UNIT Family: Part 1*
- Deleted scene
- Visual Effects footage
- Production Notes
- Photo Gallery
- Specially shot introductions from 1992's *The Pertwee Years* VHS release
- Easter Egg

▲ *Top: Nicholas Courtney dons his famous eye-patch for* **Doctor Who's** *original parallel universe story.*

▲ *Above: Poor old Stahlman!*

BBC DVD
DOCTOR WHO
INFERNO
The JON PERTWEE Years 1970-74

As is customary, *Inferno* features a full commentary, but unusually John Levene's contribution has been recorded separately from everyone else's, and the various commentators pop in and out of each other's episodes. "I like the diversity," argues Roberts' colleague Paul Vanezis, "and everyone gets a good crack of the whip."

"The format was driven by John's wish to record a 'solo mic' commentary," Roberts reveals. "I was willing to try it on a story like *Inferno*, with its seven episodes. Whether it would work on shorter stories, I'm not sure."

"It was a tricky commentary to edit," admits audio expert Mark Ayres. "There were times when the two groups repeated each other's anecdotes, so you have to pick the best telling to reduce repetition."

Inferno is another two-disc release, providing plenty of space for documentary material. An interesting development is the inclusion of the first instalment of a multi-part feature, *The UNIT Family*. "The original concept," says producer Steve Broster "was for a two-parter, with *Inferno* the ideal home for the first half. The plan was for Richard Molesworth and me to work on this as a joint venture – and, indeed, Richard interviewed John Levene for the project last summer. However, we were up to our necks in *Origins* for January's *The Beginning* set, and Richard wasn't available to conduct the next batch of interviews, so I took over production. Due to the costly restoration of the episodes, there was a reduced budget for the extra features, so it made sense for me to work on the 'making of', since I could conduct interviews with several of the participants for both programmes at the same time. *Can You Hear The Earth Scream?*, I decided, should be a fairly straight 'making of' using a narrator – the interviews I'd done with cast and crew were excellent, but some of the historical details were beyond either their knowledge or their memory. Looking at the two featurettes now, I think they both have their own 'feel' – which, as many interviewees appear in both, was very important.

"It's a shame that so many key people from this story are no longer with us: Don Houghton, Derek Newark, Sheila Dunn, and, of course, two greats from the history of *Doctor Who*, Douglas Camfield and Jon Pertwee. That said, Barry and Terrance never cease to amaze me with the depth of their recollections, Nick Courtney and Carrie John's affection for *Inferno* shines through, and what a pleasure to get the memories of two other excellent contributors, Ian Fairbairn and Derek Ware. I've always had a huge interest in stunt-work, so talking to Derek was a particular thrill. Also, I've always loved Dudley Simpson's 'UNIT' music from *The Ambassadors of Death* and thought it would make a suitable theme tune for *The UNIT Family*, so I asked Mark Ayres whether he fancied recreating it – which he did with some style!"

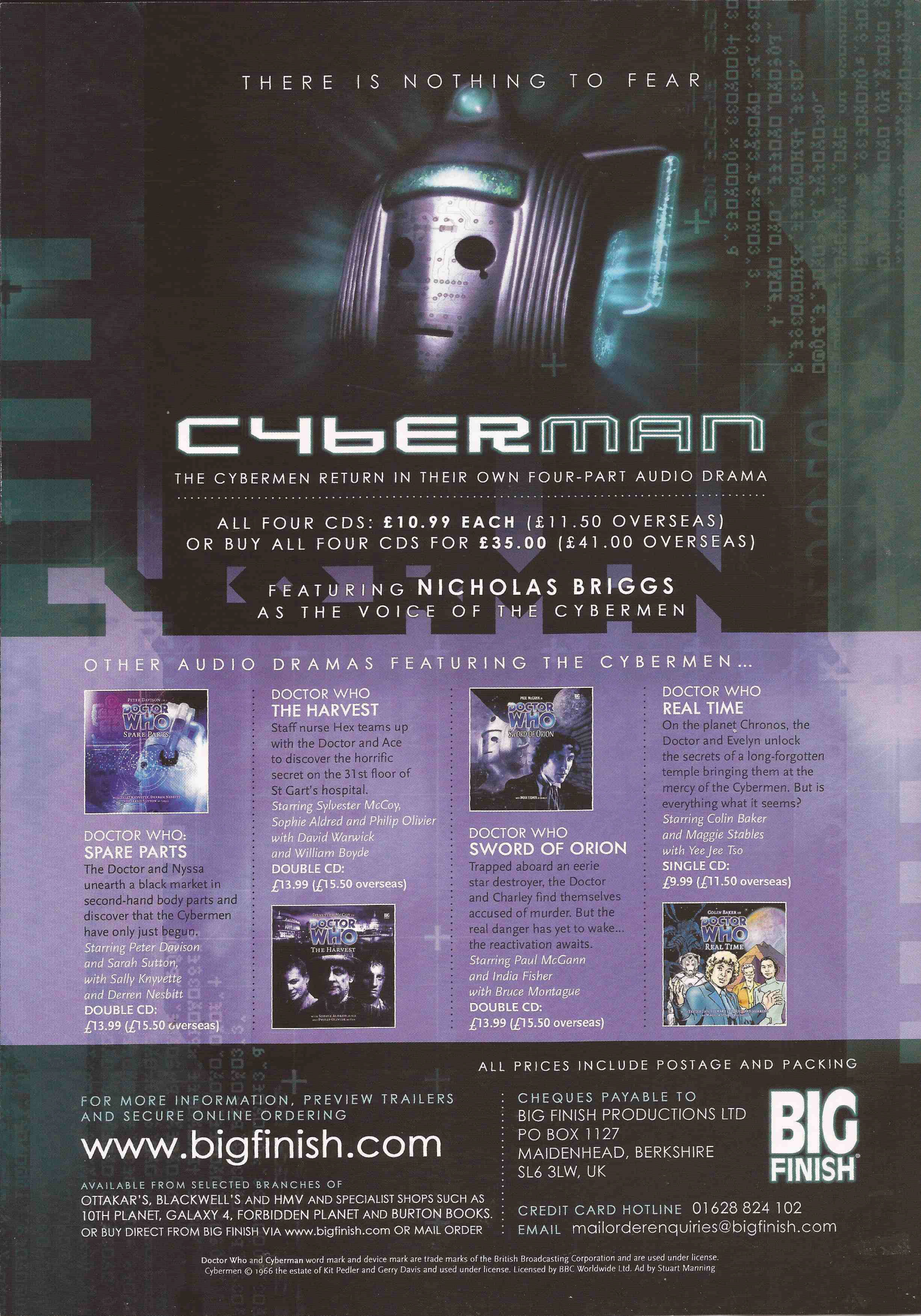
And when can we expect to see the remainder of *The UNIT Family*? "We haven't specifically identified a release for Part 2," admits Roberts, "but expect it on a future Pertwee release."

"At the moment the second part hasn't even been started," confesses Broster. "Some interviews are in the can, but its eventual home is as yet undecided..."

And finally, this DVD may well be unique in that the main feature is actually *shorter* than the VHS version! Famously, a scene featuring Jon Pertwee doubling up as a radio announcer was cut from the original 1970 broadcast of *Inferno*, but survived into some overseas cuts and the previous commercial release. On this DVD set, it's been relegated to the status of 'deleted scene'...

"I'm happy that the radio scene has been relegated," states Vanezis. "DVD allows us to present the material as originally intended, while still including such extra material, should people wish to see it. It's the flexibility of the format! Hopefully those familiar with the episode will soon realise why it was taken out in the first place..." DWM

> "The format for this release was driven by John Levene's wish to record a 'solo mic' commentary..." DVD producer **Steve Roberts**



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OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

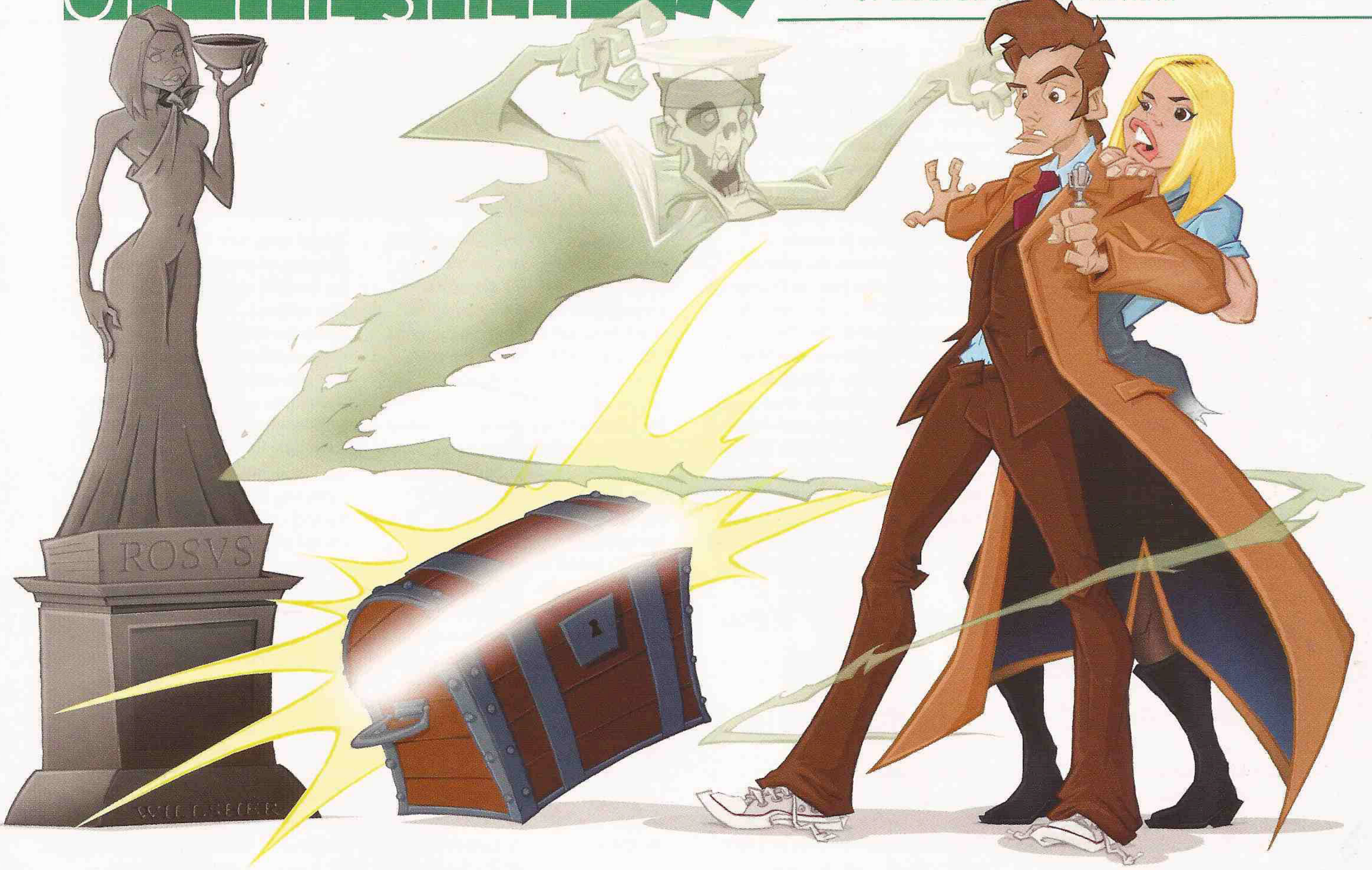


Illustration **BEN WILLSHER**

THE STONE ROSE
THE FEAST OF THE DROWNED
THE RESURRECTION CASKET

BOOKS BBC Books | **BY** Jacqueline Rayner, Stephen Cole, Justin Richards | **PRICE** £6.99 each | **OUT** Now

IT'S STRANGE TO BE READING THESE THREE new Tenth Doctor novels ahead of his first full series – before we've had a chance to solidify our impressions of the character. All we've had to go on so far is a brief *Children in Need* sketch and the Christmas special, both of which saw him recovering from the trauma of his regeneration. It isn't as though *Doctor Who* books haven't had to contend with a single reference point before – the long-running Eighth Doctor book range was based entirely on Paul McGann's sole outing in the 1996 TV Movie – but when the reader knows that a new series of TV adventures is just around the corner it's hard to view these novels as anything other than a teaser, a hint of possible directions that the Tenth Doctor might take.

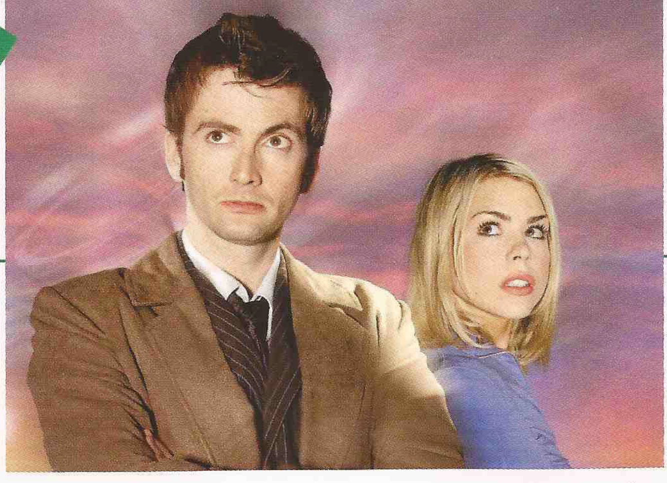
Given that elements of the Tenth Doctor's persona are still a blank slate – will he remain as unforgiving as he was in *The Christmas Invasion*, for example? – the authors do well to build on what we do know, although inevitably each places a slightly different spin on the character. In Justin Richards' *The Resurrection Casket* we see the dangerous Doctor who slew the Sycorax leader and undermined Harriet Jones' premiership. Stephen Cole's take on the character is an impulsive action man, diving into the fray and coming up with spectacular plans off the cuff. Jacqueline Rayner's Tenth Doctor is more emotional, overcome with grief when he thinks Rose may have been turned to stone, but really makes the most of his fighting hand to lead the slaves to freedom in the Colosseum.

All the writers spend their first couple of chapters setting up their version of the Tenth Doctor, throwing in distinctive mannerisms such as his lapses into quoting from musicals during rousing speeches. It's a reasonable enough way to establish the character, although one wonders whether this is a habit that will be dropped, like the Seventh Doctor's malapropisms, as Tennant settles into the role. Some characteristics remain constant: this Doctor has an instinctive authority belied by the cheeky façade he puts up, and he's off-handed about remembering the little details, with the gist more important than the specifics. He spots connections that other people miss, and is delighted by silly jokes and puns. However, it's only Justin Richards who sustains the initial burst of descriptive writing all the way through his book, weaving the plot around the Tenth Doctor's perception, his quick thinking and his ruthless streak. Rayner and Cole give us a Doctor who becomes rather more generic as plot and subsidiary characters take precedence.

In part, this is because *The Resurrection Casket* concerns itself predominantly with the Doctor and the piratical inhabitants of Starfall. Rose gets more of the limelight in *The Stone Rose* and *The Feast of the Drowned*, which also feature the Doctor's extended family, Jackie and Mickey guest starring in the former, and playing significant roles in the latter. Given how well they handled Rose in their Ninth Doctor novels, it should come as no surprise that the writers have done just as well in these books. As the title implies, *The Stone Rose* is more about Rose than it is about the Doctor. Having discovered a 2000-year-old statue of herself in the British Museum, ▶

BBC BOOKS
DOCTOR·WHO
The Stone Rose
BY JACQUELINE RAYNER
BBC BOOKS
DOCTOR·WHO
The Feast of the Drowned
BY STEPHEN COLE
BBC BOOKS
DOCTOR·WHO
The Resurrection Casket
BY JUSTIN RICHARDS

OFF THE SHELF



◀ Rose and the Doctor travel back to second-century Rome, where Rose befriends a servant, Vanessa, with supposed psychic powers, in much the same way she made friends with Gwyneth in *The Unquiet Dead*. Caught up in Gracilis' attempts to find his missing son, Rose experiences the vivid highs and lows of Roman life and cuisine, and finds some surprising parallels to the Powell Estate: the past isn't necessarily a foreign country. The first third of the novel focuses on the Doctor and Rose helping Gracilis, the second third has the Doctor seeking the petrified Rose, before switching round for the final third, in which Rose works out why people are being turned to stone and has to rescue the Doctor. Rose makes logical and sensible deductions as to the nature of the threat, and how to stop it – just the qualities that first endeared her to the Doctor. Meanwhile, although he only appears briefly, Rayner's Mickey is so good that you hear Noel Clarke saying the lines as you read them.

The Feast of the Drowned is more of an ensemble piece, with Mickey playing a prominent role alongside Jackie, Rose's friend Keisha, and scientist Vida Swann as they try to defeat an alien threat in the Thames. Beginning, like *The Resurrection Casket*, in classic *Doctor Who* style with a minor character being attacked by an unseen monster, *The Feast of the Drowned* sees the relatives of sailors lost with the ship Ascendant being visited by the ghosts of their loved ones. Soon, there is a spate of apparent suicides as the relatives throw themselves into the Thames to be reunited with the drowned. More like a 'traditional' *Doctor Who* novel than either *The Resurrection Casket* or *The Stone Rose*, *The Feast of the Drowned* features nastier villains and more gruesome scenes than the other books, and is perhaps more likely to appeal to fans of the Eighth Doctor books. However, that isn't to say it is any better, or to overlook some flaws that tend to undermine the emotional story Cole wants to tell. Rather than concentrating on one or two principals, Cole includes too many characters to flesh them out fully, and the book can come across as a little unfocused as it flips between various plot strands. And, although generally fine, some of the dialogue doesn't quite ring true, such Rose's comment that the Doctor has been 'saved by the SMS' rather than 'text'.

The Resurrection Casket leaves Earth behind, being set in the far future on the planet Starfall. The planet lies in a zone of electromagnetic gravitation, which means that electronic devices – including the TARDIS and the sonic screwdriver – don't work, and all technology is based on steam. Beginning with an homage to *Treasure Island*, the book soon becomes a quest to find the fabled lost treasure of the space pirate Hamlek Glint. Populated by steampunk robots, a fearsome but well-spoken monster from a shadow dimension, and an insane millionaire, Starfall is vividly depicted, and the quest storyline is hugely entertaining. There are also a couple of nasty shocks for the unwary involving the sudden discoveries of bodies, one of which is highly implausible given that the villains are murderous pirates. Although Richards uses a twist that will be familiar to followers of his *Missing Adventures*, and the plot becomes repetitive (there are only so many times the Doctor can barricade himself in a room with no obvious escape routes), *The Resurrection Casket* is a cracking story.

Just like the Ninth Doctor books, the Tenth Doctor books are split between one 'past', 'present' and 'future' story, with the 'past' episode featuring an anachronistic threat, and the 'present' story focusing on an alien invasion. The formula prevents the concurrent releases from feeling samey, but I hope that future writers aren't constrained by this format. *Doctor Who* can do more than three types of story, and it would have been interesting to see how the Doctor fared in an alien-free ancient Rome.

Having started by suggesting that it's odd to be reading about the Tenth Doctor already, it will be intriguing to go back to these books once we've had the benefit of a full TV series of David Tennant, to see which of the authors came closest to predicting the unpredictable. My own guess is that Justin Richards gets it spot on with a Doctor who can turn on a penny, charmingly daft one moment, hard as nails the next. Whatever the Tenth Doctor turns out like, all three capture the energy and style of the TV series, and do well to capture the onscreen personas of Rose, Mickey and Jackie. All three make the most of their settings, evoking a real sense of place, whether it be Rome, London or outer space. And all three are worthy additions to any bookshelf.

> "Justin Richards gets the new Doctor spot on – daft one minute, hard as nails the next."

MATT MICHAEL

THE DALEK CONQUESTS

CD BBC Audio | WRITTEN & PRESENTED BY Nicolas Briggs | PRICE £13.99 | OUT Now

BBC AUDIO'S FIRST RELEASE since completing the run of 'missing' or incomplete Hartnell and Troughton stories is this double-CD look at Dalek history written and presented by the voice of the Daleks himself – Nicholas Briggs. Chronicling the Daleks' fictional history as if it were real, Briggs draws from TV clips and 'Dalek transmissions' – new material recorded by Briggs, that work to clarify some of the plots, such as the Dalek-less episodes of 1973's *Frontier in Space*, or act as lively prologues, one of the best being the introduction to *The Power of the Daleks* [1966], that places the listener amidst the panic that grips the Dalek capsule as it crash-lands on the planet Vulcan.

Unlike *The Dalek Tapes* on the recent *Genesis of the Daleks* DVD [see last issue], which disappointingly stopped short of including last year's two Dalek stories, Briggs' history brings things up to date. Using the idea of the Time War between the Daleks and the Time Lords, Briggs overlays their conflict over the whole of Dalek history, working references into a number of stories, including 1965's *The Chase* (the Time Lords noting the Daleks' mastery of time travel) and 1973's *Planet of the Daleks*, with the Time Lords steering the TARDIS to the Daleks' base on Spiridon, as a kind of dummy run for their later plan to wipe the Daleks out in *Genesis of the Daleks* [1975].

Briggs starts his history with *Dalek* so as to introduce the concept of the Time War, before flipping back to present the Dalek stories in the order they appeared on television. The only problem with this approach is that it can lead to some predictability that might have been avoided if Briggs had courted controversy a bit more and, starting with *Genesis*, had drawn a new history that was less dependent on the Doctor's own time-line.

Disc one takes the story up to 1972's *Day of the Daleks* and probably has the most to say, tracing the Daleks' growth from creatures seemingly unable to move beyond the walls of their own city to a race hell-bent on universal domination. Like many before him, Briggs seems unable to decide whether the first story, *The Daleks* [1963/4], is an early Dalek story or one that takes place far in the future, so cheekily suggests both possibilities at different points. Briggs presents in a grave voice that grows conversational, jokey and even cynical when negotiating some of the more outlandish storylines on offer. *The Dalek Conquests* has undoubtedly been put together with great love and affection, but when a newly-recorded Dalek finishes reciting *The Dalek Invasion of Earth*'s plot to hollow out the Earth and drive it like a spaceship, Briggs' own commentary on the plan sounds sceptical, and later, when covering Davros' return in *Destiny of the Daleks* [1979], his voice positively rings with disapproval over the character's revival. This does seem a tad mean-spirited, though it's thankfully a rare occurrence.

Well-chosen clips give a good account of most stories, although the necessity to focus on the main storyline can rob larger epics, such as *The Daleks' Master Plan* [1965/6] and *The Evil of the Daleks* [1967], of some of their scope and grandeur. As far as the Time War between the Daleks and the Time Lords goes, *Conquests* tends to see the Time Lords as the more aggressive of the two species, noting that the Daleks' first act of provocation towards them doesn't come until as late as *Resurrection of the Daleks* [1984], with their plan to assassinate the High Council. It also implies that it isn't the Daleks' destruction and enslavery of other worlds that so concerns the Time Lords, but more the fear that the Daleks might usurp their own position as the true masters of Time.

Naturally some Dalek stories reveal more than others, and Briggs' aim to build a detailed profile of the creatures occasionally falls back on presenting what is little more than a straightforward synopsis of the plot, as happens with many of the Davros-led 1980s stories. Overall, though, *The Dalek Conquests* makes for an enjoyable journey, full of neat observations and unusual viewpoints. New fans especially should lap it up.

VANESSA BISHOP

THE KINGMAKER

AUDIO DRAMA Big Finish | **BY** Nev Fountain | **PRICE** £14.99 | **OUT** Now

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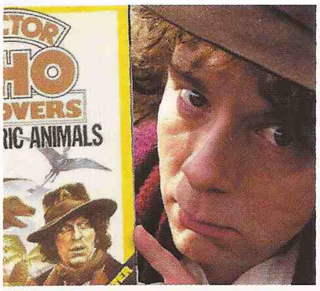
& CAROLINE MORRIS AS ERIMEM

AN OCCASIONAL PROBLEM WITH *Doctor Who*'s 'pure' historical stories, the ones where it wasn't all down to a malevolent iguana or a time-travelling monk with an atomic bazooka or something, was that it was difficult to square the entertaining romp and the fruity cod-Shakespearean dialogue with some of the real-life tragedies depicted. Consider 1965's *The Myth Makers*: gloriously funny for three quarters of its length, before delivering probably the goriest and most depressing single *Doctor Who* episode to that point. Listeners to this latest Fifth Doctor audio play are likely to be left similarly nonplussed, as the effete whimsy of the first CD concludes with companions Peri and Erimem revealed as potential child killers, before the second disc launches a treatise on the Doctor's ethics (or lack thereof) when he observes historical events.

The Kingmaker begins with the TARDIS crew at Shakespeare's Globe – fittingly, given the theatricality of the script and performances. However, before the end of the first episode, the Doctor has been hunted down by a publisher's robot from the future, slipped back to 1485 to discover the mystery of the princes in the Tower, and lost his companions and a recalcitrant TARDIS to 1483. If all this sounds confusing, then the resulting adventure is likely to have you reaching for the aspirin as you try to keep up with the tortuous plot twists, betrayals and revelations, all spread across three separate time periods.

> "This story is likely to have you reaching for the aspirin to keep up with the plot twists!"

Inconsistency of time is matched by inconsistency of tone. The first episode keeps its tongue firmly in its cheek, having the Doctor reveal that the *Doctor Who Discovers...* series of books was penned by his Fourth incarnation (who was apparently a minor celebrity for a time), and includes sniggering references to the *Doctor Who Cookbook*, blunt satire on Royal memorabilia, and a tavern that has 'dinner and debauchery' special offers. Plus, Jon Culshaw turns up with his ubiquitous Tom Baker impersonation. The quality of the comedy in Part Two is a bit better, with at least one laugh-out-loud funny line when an imprisoned Doctor claims he's from the Good Cell Guide.



But then Part Three drops the whimsy and opts for some genuine drama. Far from being a melodramatic villain, Richard III is portrayed as a lugubrious northerner, a medieval Ninth Doctor, tired of a lifetime of conflict and death, and appalled at the Doctor's ability to condemn him for simply playing his predestined part in history. There's a real sense of disgust in Stephen Beckett's performance as a loyal man pushed into a position of unwanted power. It's rare that a historical character has been given a glimpse of how they will be remembered, and it makes for a compelling and provocative episode.

Sadly the plot ends about five minutes into Part Four, and the rest of the story is an interminable runaround that goes on far longer than it should. It's a disappointing end to a play that has tried to cram in far too many disparate ideas and guest stars, and that has at least one plot strand too many. Over-engineered and overlong, the central concept – to allow Richard III a glimpse of posterity – doesn't require such a convoluted setup, and suffers because *The Kingmaker* can't make its mind up whether it wants to be comedy or tragedy, and ends up doing neither very well.

MATT MICHAEL

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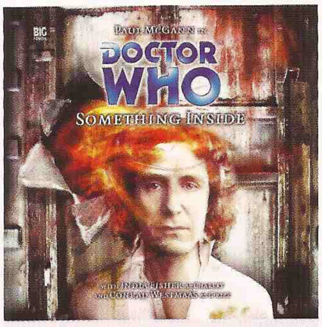


AUDIO DRAMA Big Finish
RELEASED June 2006
FEATURING The Eighth Doctor, Charley and C'rizz
SETTING The Cube… wherever that is.
STARRING

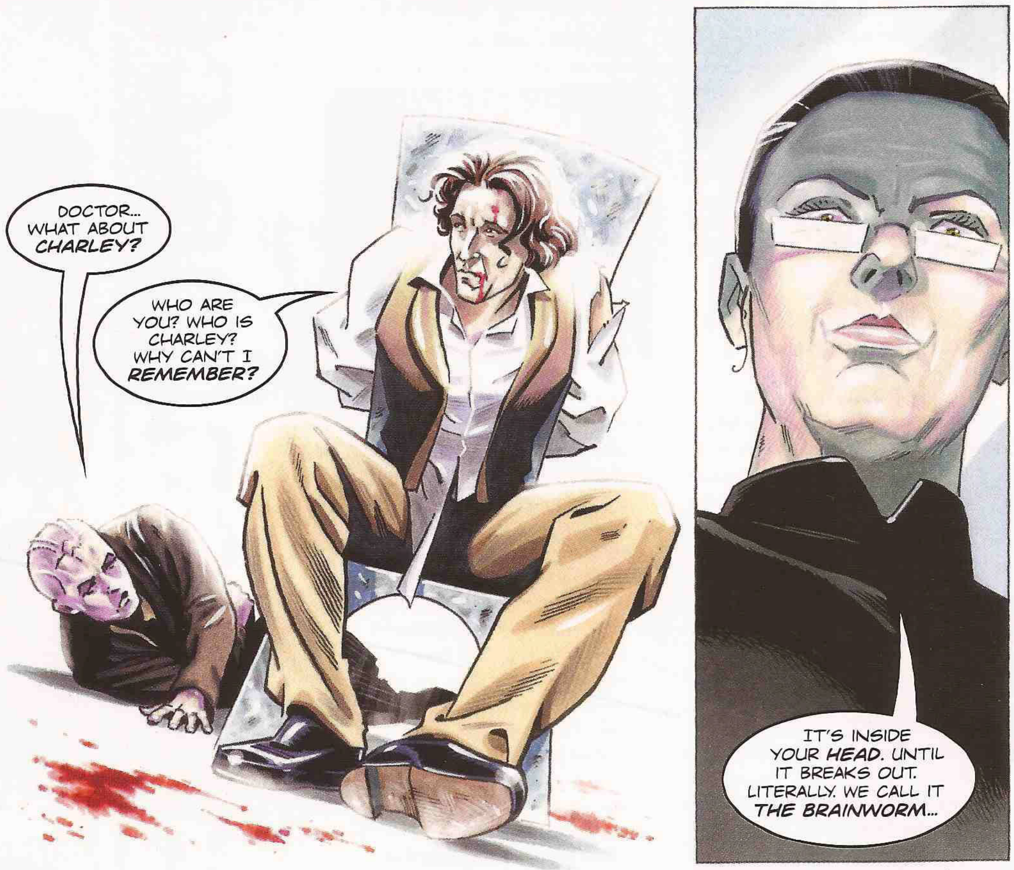
The Doctor	PAUL McGANN
Charley	INDIA FISHER
C'rizz	CONRAD WESTMAAS
Rawden	STEVEN ELDER
Twyst	IAN BROOKER
Latch	JOHN KILLORAN
Tessa	LIZ CROWTHER
Jane	LOUISE COLLINS

DIRECTOR: Nicholas Briggs

WARNING: YOU ARE ABOUT TO ENTER THE CUBE. ALL FORMS OF TELEPATHY ARE PROHIBITED. DO NOT ATTEMPT TELEPORTATION UNDER ANY CIRCUMSTANCES. PSYCHIC POWERS WILL BE FORCIBLY REMOVED. (MENTAL SURGERY IS COMPULSORY). CAUTION: YOU HAVE NO RIGHTS. YOU HAVE NO POWERS YOU HAVE NO DEFENCE. YOU ARE NOW INSIDE THE CUBE.

▼ *Travelling companions Charley Pollard (India Fisher) and C'rizz (Conrad Westmaas).*

► *Left to right: India Fisher, director Nicholas Briggs, Conrad Westmaas, Liz Crowther (Tessa), John Killoran (Latch), Louise Collins (Jane) and Ian Brooker (Twyst).*


DOCTOR… WHAT ABOUT CHARLEY?
WHO ARE YOU? WHO IS CHARLEY? WHY CAN'T I REMEMBER?
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SOMETHING INSIDE

Written by TREVOR BAXENDALE | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

SOMETHING INSIDE: A DARK AND sometimes horrific tale of mental conviction and physical manifestation, is Trevor Baxendale's second Big Finish audio, over three years since *The Dark Flame*. While Baxendale has several Eighth Doctor novels under his belt, this was his first chance to write for fellow Liverpudlian Paul McGann.

"I'd wanted to write a script for Paul McGann right from the start," Baxendale confirms. "I started discussing it with [Big Finish producer] Gary Russell soon after writing the *Bernice* audio *The Draconian Rage* [a later 2003 release], but the formal commission finally materialised just after the BBC announced the new TV series! After waiting so long to write a script for McGann, he was instantly not the current Doctor – and by the time it was recorded, David Tennant had already replaced Christopher Eccleston. I dunno, you wait years to write for the new Doctor and then two more come along almost at once…"

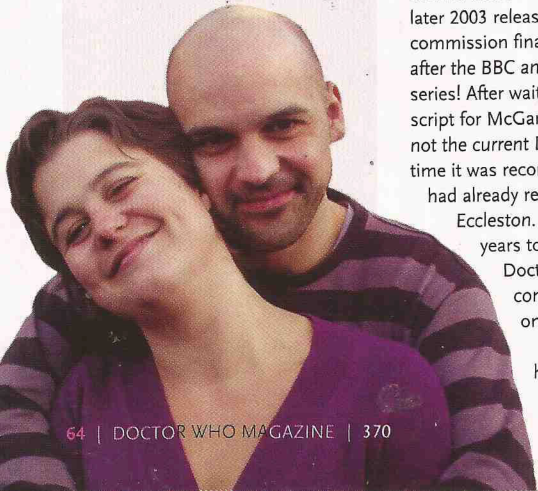
Well, quite. Now, hasn't this project changed its identity since arriving on the release schedule? Does that reflect how long the story's been building up in Baxendale's brain – sorry, his mind? "I never have problems with titles… apart from this one. Throughout its gestation, this story began with a prison; originally, suspended in deep space." For a while, it lay within the Divergent Universe cycle of audios.

"It was always referred to as *The Cube*, because in my mind the complex had that perfect shape. Gary Russell liked that simple, mysterious title, which stuck. Then I realised there was already a sci-fi film called *Cube* [an inventive 1997 slice of confined horror starring Nicole de Boer], so I suggested calling mine *Psikes*, because of its telepathy angle. I think that was vetoed during recording for bringing back inappropriately amusing memories of the 1970s BBC sitcom *Sykes*! After a rapid e-mail exchange, Gary, producer Jason Haigh-Ellery and myself eventually agreed on director Nick Briggs's excellent suggestion: *Something Inside*."

When and where is the story set? On Earth, or a human colony? Perhaps Baxendale wanted it kept deliberately oblique, rather like that 1997 film. "Yes, I wanted to accentuate the feeling of being trapped literally goodness-knows-where. All the action is internal, but in my mind it's probably set on Earth, not all that far in the future. I'm open to suggestions as to when, exactly."

Is there any overlap with the loose psi-powers sequence of the mid-1990s *Doctor Who New Adventures* from Virgin Books? "Not intentionally. I see it as being less about psi-powers than about consequences, responsibilities and the power of the bully. But the nature of the psikes' powers and purpose means they needed offensive capabilities…"

And there's a natural, but horrific conclusion to that. Indeed, there's a strong flavour of body horror in *Something Inside*. "All my novels have been pretty visceral, I suppose," Baxendale reflects, "and I enjoyed trepanning Benny in *The Draconian Rage* enormously! I didn't set out to inject more body horror here, although there's a lot of mental horror. I'm sure it's much easier to write that a



SARAH JANE SMITH:

SERIES TWO: DREAMLAND

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The second series of audio dramas starring Elisabeth Sladen as Sarah Jane concludes with this final story by David Bishop.

character's head turns inside out than to act it..."

How did Baxendale find writing for McGann's Doctor on audio, after writing four novels for him? "An absolute pleasure! I loved Paul's Doctor in the 1996 TV Movie, and my novels were always written with his distinctive portrayal strongly in mind; never simply as 'the Eighth Doctor'. So, knowing clearly how he sounded, I had the confidence to play around with things just a bit here. I've messed with the Doctor's head and subjected him to some real torment, knowing that Paul would really bring the dialogue to life. I'd always wanted Paul talking directly to the listener at the start; close, almost intimate, because there's a strange bond between the interrogator and his prisoner – or the bully and his victim."

Baxendale also put in a Liverpool FC reference for McGann's benefit. "The particular game mentioned was inspirational, and I wanted to give him something meaningful to say. I hope he enjoyed it!"

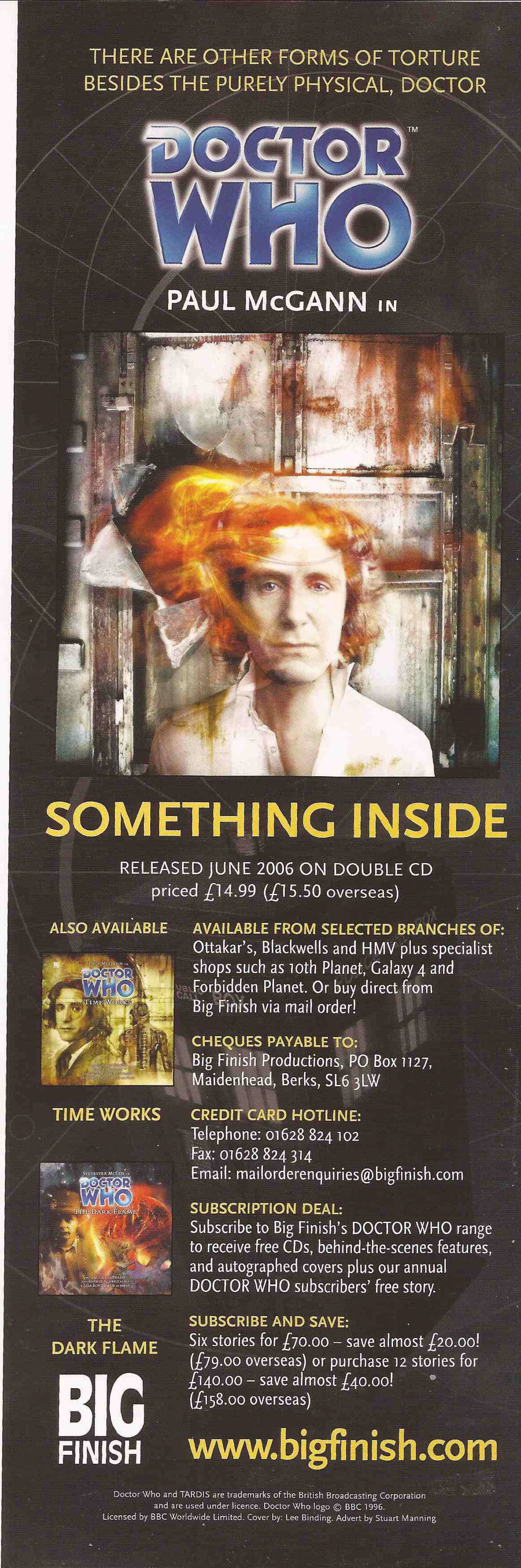
Now, we know how Nick Briggs sounds as the Daleks or Cybermen, but what about the actors that he brought into this recording as its director? For example, there's Steven Elder as Rawden, a real control freak. Briggs directed Elder as Farrow in 2003's *Jubilee*, the Rob Shearman audio that begat last year's *Dalek* TV episode. "I contacted Steve Elder after seeing him perform at Richmond's fantastic Orange Tree theatre," says Briggs. "Then, Rob saw him at Alan Ayckbourn's Scarborough theatre and recommended him for Farrow. He's capable of great intensity and, like David Tennant, is diligent and fun to work with; they acted together in my *Dalek Empire III* series. So, looking for a safe pair of hands for Rawden, I immediately thought of Steve working. He and Paul McGann sailed through their scenes very enjoyably."

As Twyst – who's not psychic, but something of a psycho scientist – there's Ian Brooker. "Ian ends up in almost everything I direct because he has such fantastic range," explains Briggs. "He makes so much of relatively small parts, but also has the emotional power to carry major roles. He really relished playing Twyst – which was good, because Twyst really relishes his job."

Then there's John Killoran as Latch; arguably, the strongest psychic 'inside'. "I'd seen him in great theatre roles with the RSC; on stage, he is always 110 per cent the character. John has a great voice and can channel his whole performance through it. I wanted to work with him again instantly, so he's also in my *Nowhere Place*, next month's release."

Also crucial to the story are Louise Collins as Jane and Liz Crowther as Tessa. "Louise is a bundle of energy and enthusiasm, recommended to me by my dearest friend Ellie Jones – my casting director on *Dalek Empire III*. Ellie assured Louise I was keen on her natural Welsh accent, which is beautifully authentic and broad as hell. Liz is a daughter of the legendary Leslie Crowther and was recommended to me by Conrad Westmass, who'd toured with her in *Abigail's Party*. Liz was quite unfamiliar with science-fiction, but it was fun to hear a dawning realisation of what fun she could have imagining herself in the Cube's dark, scary setting..." DWM

> "I'd always wanted Paul McGann talking directly to the listener at the start; close and intimate..."



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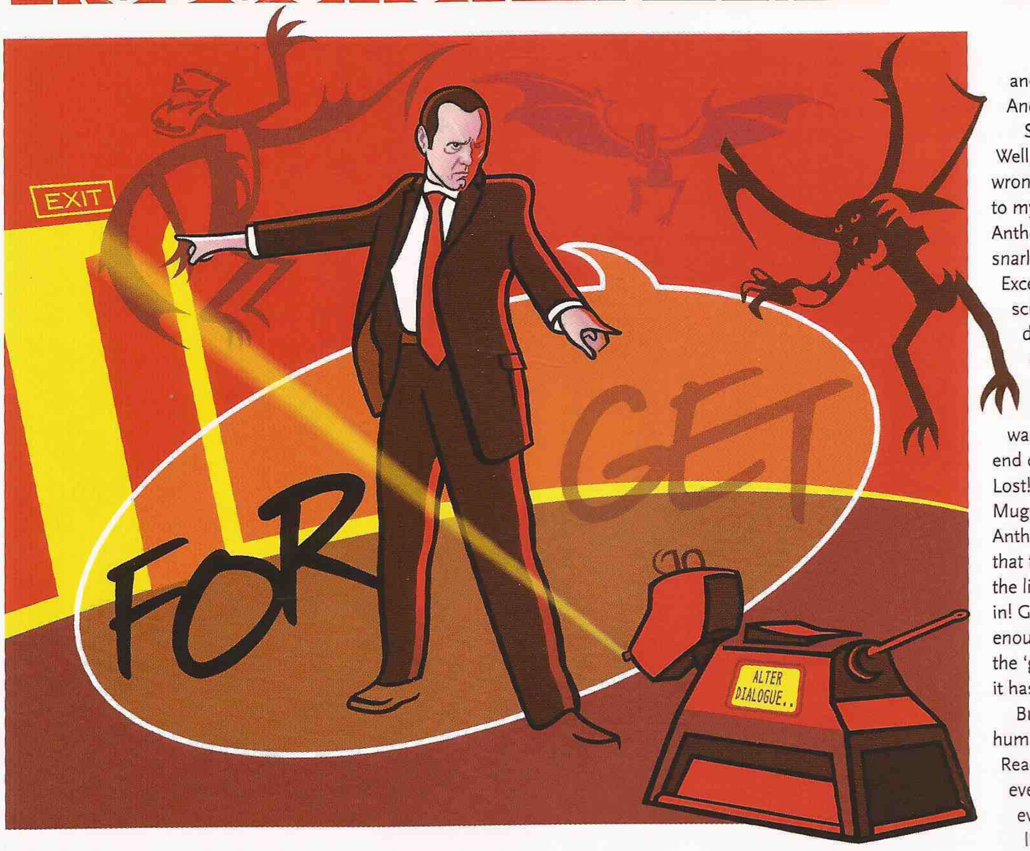
PRODUCTION NOTES

GO BEHIND THE SCENES WITH **RUSSELL T DAVIES!**



FORGET-ME-NOT

THIS TIME OF YEAR, I MIGHT WONDER what to write in *Production Notes*. I mean, it's quiet. *Doctor Who*'s not filming. No impossibly glamorous tales to tell you, of a cold coffee in Cardiff Castle with David or somesuch. No big news. (Although there will be! There's a couple of big 'uns on the way, oh yes!)

But then I remember. You're buying **Doctor Who Magazine**, you're happy with minutiae! Just like me! So this story is tiny, and typical, and a lot more true of everyday work on *Doctor Who* than all of our hyped-up Press Launches and ratings-figures-ballyhoo.

It's a tale from the dub. And it allows me to pause, and say, hooray for our Sound Men. I love 'em. Cos it's a mighty process, sound; there's the on-set recording, masterminded by Simon Fraser and team, then the post-production work, led by Paul McFadden and Paul Jeffries, all of which is combined in the Final Mix by Tim Ricketts. Or Ricketty Tim, as I've taken to calling him. Brilliant men, just brilliant. After every dub, I intend to send them an email, praising every vocal pitch and sonic squeal and monstrous roar; I then forget my good intentions, and move on to the next episode, and take them for granted. If only I had some way of thanking them properly, some sort of column, in some sort of magazine... Oh.

Thank you, men. Thank you, always.

The dub is the home of ADR; Additional Dialogue Recording. As well as post-synching dialogue, when an actor has to re-record their in-vision speech cos a plane was passing by or a radio mike rustled, there's the 'Additional' stuff; the off-camera lines, those voices talking Out Of Vision. And OOV lines can make or break entire plots! They're the last chance for the writer to enhance the story, or add extra information. There's a good example in *The Age of Steel*, when the Doctor and Mrs Moore are running through the cooling tunnels, as Cybermen wake all around them. As they reach the ladder, Mrs Moore is shouting "Open it! They're coming! Quick!" Now, on the day, she didn't say anything, cos that wasn't scripted. But later, in the edit, Graeme Harper realised that the whole thing needed an extra punch. And significantly, on the ladder, look – Mrs Moore's got her back to camera! Room for ADR! So the lovely Helen Griffin came back in to BBC Wales, months after filming, just to yell those lines. And it's thrilling! Those cries make all the difference, and convince you she's about to die.

"THIS IS THE STORY OF SOUND MEN COMING TO MY RESCUE..."

This is done on every single drama, but ADR's more fun on *Doctor Who*, cos it gives you a chance to up the scale of things. In the same episode, I added that tannoy at the Battersea Cyberfactory. That booming metal voice declaring, 'Units upgraded now 6,500, and rising!' Oh, epic. And fun!

So what's my Tiny Tale? Well, it's a story of ADR gone wrong. And Sound Men coming to my rescue. Way back in *School Reunion*, Anthony Head's Mr Finch sneered at K9 and snarled, "Forget the shooty dog thing." Except that wasn't the original line. The script, and Anthony, said, "*Get* the shooty dog thing!" An instruction to attack. But early in the edit, we realised that the expensive Krillitane shots were better used elsewhere, and that Finch's order wasn't really needed cos the fight should end quite quickly. But oh, what a lovely line! Lost! For shame! But no! Hold on! Exclaim! Muggins here had an idea! If we could get Anthony Head to record the word 'for', add that to 'get' to make 'forget', we could use the line to end the fight. Hooray! Line back in! Good old ADR! (And if you look, then true enough, the picture cuts to Finch right on the 'get' part of the line, with the 'for' OOV – it has to be, cos he never said it!)

But the best laid plans don't allow for human error. Namely, me. Cos I was useless. Reader, I forgot. It's my job to go through every episode's ADR script, to sign off on every word. But I didn't put 'for' on the list. The *School Reunion* ADR session came and went, and the whole soundtrack was laid down, without that bloody 'for'. And then I remembered! Too late! Two days before the Final Mix (the last day of the dub, when everything is locked). Literally, I swear, one of those thunderbolt moments. 'I forgot forget!!' We were stuck with Mr Finch telling his minions to 'get' K9, when clearly, in the next shot, they leave him alone. And then! To make it worse! Anthony Head was busy on another job – he wasn't even free to come in at the last minute and record the missing word! Gaah! Hoik! Bollocks!

And that's when I get rescued. I sent a humble midnight email to Sam Hall, our Post Production Supervisor (and another unsung hero). Begging help. Was there anything we could do? Anything? Anyhow? And d'you know what they did, those wizards of sound? They went through all Finch's dialogue, searched every word, found a 'for' in a different sentence, lifted it out, changed the pitch of it to make it fit, and grafted it on to the 'get'. With brilliant, elegant precision, the Sound Men made sense of the line, the moment, the character, the whole scene. And stopped me looking stupid!

I never told Phil and Julie about the panic. They have enough crises. 'Forget the shooty dog thing' sailed past them in the Final Mix just as we'd agreed. I just blinked, and gulped, and the story moved on. Fit only for the minutiae of *Production Notes*. But I've always meant to tell them, one day, somehow. If only I had some way of telling them properly, some sort of column, in some sort of magazine... (Hah, now we'll see if they read this page!) DWM

Illustration BEN MORRIS

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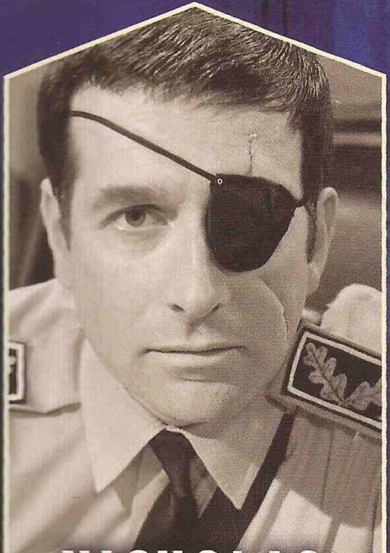

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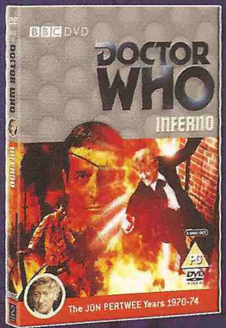
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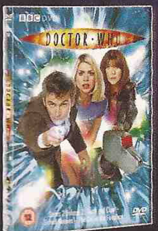

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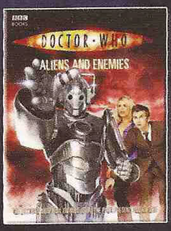
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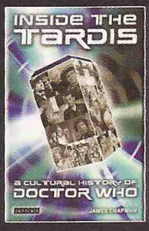
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